THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Chicago.

AUG. 17.

McVICKER'S.—9th, Herr Von Peltzer's wretched failure, Gretchen, was laid on the topmost shelf, there to accumulate the dust of ages, it is to be hoped, and Tina, the Milkvender of Germantown, said to be an adaptation from the German by Frank Bosworth, one of Fraulein Tettenborn's late numerous and irresponsible managers, was produced for the first time at this theatre. Tina first introduced Miss Tettenborn to Chicago at the late Metropolitan Theatre. Though quite as flimsy an affair as Herr Peltzer's work, nevertheless Tina has more "go" in it than a hundred of the ex-Deputy Recorder's "adaptations." In brief, Tina may be likened to Rhine wine with just a touch of pungency to it, while Gretchen is fatter than the stalest rinsings of its author's much-loved lager. Mose Fiske had a "fat" part, and was quite funny in it. R. C. Browne, who made about the only hit in Gretchen, did very poorly in the eccentric character part of Wormley, a music teacher, so well done at the Metropolitan by Harry Wood, a variety actor. Browne, who has been known as a utility man of no pretensions, thus loses the chance of a lifetime. Requiescat Browne. J. H. O'Neil, Susie Parker, C. Kent and the rest of the cast were not above mediocrity. Business picked up somewhat, and Miss Tettenborn's share of the profits may settle her hotel bill. I certainly trust so. 18th, John Dillon, a comedian beloved by every play-going Chicagoan, despite his many faults, appears as Silas Pettibone in the late Philip Stoner's Woodleigh, already familiar to your city. The piece has been remodeled, and is now called Our Next President. I hope to chronicle in my next the fact that John has made a Col. Sellers hit. Now that Dillon has shut off on the disreputable J. Fubbins Wallack, he has some show for success. Den Thompson is the next attraction.

HAVERLY'S.—The Banker's Daughter is a fine play, and we in Chicago being quick to appreciate excellence, have turned out in force to enjoy its many beauties, greatly to the profit of Manager Jack Haverly, who is now credited with being shrewd in engaging the Square people at the heavy terms he did, when the croakers a few weeks since predicted loss. I trust we may have a branch of the Square here, as is talked of. If Hooley's is selected, however, I tremble for the result, unless Dr. Simon Oliver Quinlin be summarily kicked into the street. 18th, another week of The Banker's Daughter, and 25th, we are half promised Mother and Son. After the Union Square co., Neil Burgess in Locke's Widow Bedott.

QUINLIN'S (late Hooley's).—This house is closed for repairs and thorough fumigation, the latter being what it most needs. Such of the "toughs" of the establishment as could collect arrears of salary are passing the vacation cheaply at the Union stock yards. The smells at that suburban retreat, if not agreeable, are at least invigorating, and health is what is needed by Hooley and Quinlin's enfeebled employes. Little Jacky Hooley, however, is obliged to remain in town, having had some slight misunderstanding with his "girl," a boarder at a high-toned Fourth avenue establishment. 20th, Aimee and her company, just from their San Francisco Can-Can, open the season in Giroflé-Girofla. R. M. Hooley is off with his Antediluvians, who are doing a very bad business notwithstanding the highly-colored reports.

HAMLIN'S.—During the past week W. J. Cogswell, an actor who has a strong pair of lungs, however poorly conceived may be the characters which he undertakes, has split the smoke-laden air of this theatre as the Jibbenainosay in Nick of the Woods, to a not large average attendance. The stock lent fitting support to Cogswell's well-developed vocal organ. 18th, A Tale of Enchantment, with Amelia Waugh, Victoria Richter, H. B. Hudson and John W. Burton as the principal enchanters. A variety olio follows the spectacle. John Hamlin assumes control, and will proceed to make the house what it should be—the best paying theatrical property in Chicago. The leading lady is Eliza Conner—not O'Connor, as reported. Sam Piercy can't be secured.

HALSTED STREET.—Pink Dominos and Caste past week to large business. 18th, Hernandez Foster—about the worst nigger in the business—in his specialty of Jack Harkaway.

NATIONAL.—J. H. Trew, a bad amateur, has tried men and women's souls in a horrid concoction, which is styled Mother and Daughter. Trew and Herr Peltzer should build a play in collaboration, and then be hung, drawn and quartered. 18th, Charles Rogers and Mattie Vickers in Our Picnic. This is an excellent engagement, and ought to do a good thing. The prices here, as at the Halsted Street, are ten and twenty cents.

ITEMS.—Charming Venie Clancy, one of the prettiest women on the stage, is passing the Summer at Cedar Beach, near Burlington, Vt. Miss Clancy is the especial pet of the gilded Chicago youth, who await her arrival here next season with feverish expectancy.—Harry Smart, a smart young man, has reorganized the Larks for a raid on Des Moines Sept. 1 (Fair week).—John Gourlay of the Troubadours has been in town.—Millie Willard and Dr. G. W. Mitchell's co. commence their season Sept. 1.—Same date J. W. Court's Great Southern Dramatic co. open at Washington, Ia.—Tony Denier's co. begin work at Lafayette, Ind., 25th.—One Burnside, the dramatic reporter for an evening handbill, was kicked out of Haverly's Theatre this week for impudent freshness.—George F. Learock and wife are East.—McVicker, Haverly and Hooley are away.—Mitchell and Sprague open the Olympic the 30th. James Barnes will manage the stage, E. B. Ludlow is treasurer, and Prof. Tony Asbach leader of the orchestra. The house will present the highest class of variety entertainment, burlesque and extravaganza being an especial feature of the programme as mapped out. W. C. Mitchell is in town, hard at work, and there is no doubt but that a golden return for his labor will be forthcoming.

Philadelphia.

WALNUT.—Louise Pomeroy opened an engagement for one week on Monday evening last, appearing as Edith Roylston in The Adirondacks to an excellent house. The play was repeated on Tuesday evening; on Wednesday As You Like It will be performed; Thursday and Friday, Cymbeline, and Saturday Macbeth. The lady is supported by W. H. Leake and her own New York co. Monday next, McDonough & Fulford comb. in M'liss.

SOUTH BROAD.—Children's Fatinitza remains one week longer. It is drawing fairly. Aug. 25, opening of regular season—Little Duke.

ARCH.—Opens on Sept. 1, with the Oates troupe.

PARK.—The regular Fall and Winter season begins Sept. 1, when The Banker's Daughter will be played by the regular co. from the Union Square, New York.

NEW AMERICAN.—The new faces for this week are: Charles A. Greer, Chas. Stanley, Courtlandt Sisters, and O. B. Collins. The house is being repainted, and on Sept. 1 will pass into new hands and be called the Standard.

GRAND CENTRAL.—No new arrivals. Business good.

MILLER'S WINTER GARDEN.—The doors were reopened Monday evening last with the following troupe: Mlle. Olympia, Henry De King, Josephine Shanley, Annie Hindle, Dolly Davenport, Daisy Kernell, Weston Brothers, Charles Banks, Harris and Wood, Minnie Lee, Walter Bray, and Charles Bassett.

ALHAMBRA.—The house has been repainted, and opened for the season on Saturday evening last, with a strong company.

ITEMS.—Hattie Dean McConnell has been engaged for the Chestnut.—Florence Ellis and Edward McConnell have been engaged for the North Broad, and will open Sept. 1 with Fra Diavolo.—E. G. Stone, formerly treasurer of the late Arch Street Opera House, is the business manager of Louise Pomeroy comb.—Fanny Davenport has bought a homestead at Canton, Pa. for $45,000.—Cool Burgess, announced to open at the New American, did not appear, as there is a requisition in the hands of officers, who were in this city Monday last in search of him.

Brooklyn.

MOZART.—This house as at present conducted does credit to Mr. Samuell's enterprise—so much so, that we venture to assert that few cities can boast of a place of amusement where so strong a list of attractions as that presented by the Mozart people is given; and the charge is but fifteen cents to all parts of the house. Notwithstanding the low price of admission the patronage is a highly respectable one, and is composed of those people who sit over their beer, and enjoy themselves in a quiet, social way. Vulgarity in the performances is studiously avoided, and civility on the part of employes is as studiously cultivated. Such enterprise cannot long exist without being recognized by the public, and the good-sized audiences each night testify their approval. Despite the inclement weather on Monday evening there was a fair-sized audience in attendance. The programme for this week is as follows: Grand minstrel scene, in which some sweet singing can be heard; Archie Hughes in Ethiopian specialties; May Adams, serio-comic songs; Harry Bennett in his specialties, which are really artistic; the Philharmonic Quartette; Foster and Hughes in grotesque songs and dances. The whole concludes with Pinafore, which is continued this week owing to its success the preceding week.

OLYMPIC.—William B. Freligh, who has been running this theatre during the Summer, has rented it from Messrs. Hyde & Behman for the whole Winter season, and will continue to have thrilling dramas as the attraction. This week the programme is The Black Hand, in which Frank Jones and Alice Montague are the leading characters, and an Irish drama, written by J. H. Ryan, entitled Jackson, in which Mr. Ryan appears in the title-role.

Hyde & Behman's theatre will be opened next week, and among those who appear are the following: Delmar and Archer, Billy Barry, J. C. Moreland, the popular director of amusements; Jennie Satterlee, McDermott Sisters, Harry and John Kernell, Little Mac, and Mullen and Magee.

At the Court Square are the following: Frankie Johnston, Mons. Ventini, Bessie Randolph, Lou Sanford, Jas. Roome, Gussie Leech, and Watson and Thomas.

It must have reminded Archie Hughes of old days at Hooley's when on Monday evening, at the Mozart, he received five encores on one song, and on the sixth had to assure the audience that the length of the programme necessitated curtailment of encores.

Hugh Fay will probably return to Hyde & Behman's theatre about October. He is a Brooklyn favorite.

E. D. Gooding, late manager of the Olympic, has gone to Baltimore, there to take charge of the Front Street Theatre. We wish him success in his new undertaking.

Col. Sinn opens the season at the Park on Sept. 1 with The Banker's Daughter.

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Boston.

MUSEUM.—The Children's Pinafore will hold the boards through the present week, when the regular dramatic season will be opened by a performance of School for Scandal (for Monday evening only), after which The Danicheffs will receive its first representation at this house.

BOSTON.—Notwithstanding the unfavorable weather of Monday evening (the re-opening) the Boston was filled in every part to have a glimpse of Haverly's Genuine Colored Minstrels. As might have been expected the evening was rich in music and mirth. The company is exceedingly well trained, and many of its members possess fair dramatic ability.

PARK.—Revels is in its last week. The piece has been well received—much more favorably than was at first expected. The part of Barlara was taken quite satisfactory, Monday evening by G. C. Howard, in the place of Billy Mestayer, who has left the company. Hawatha will follow Revels.

ITEMS.—Henry E. Abbey is in town—just arrived from Europe.—B. F. Tyrrell, the partner of Josh Hart in the Howard the coming season, is looking rather sick of late; his walk is less elastic, and his hair and whiskers not so black as of yore. Is it on account of evil foreboding, or is it chagrin at his last season's work?

St. Louis.

AUG. 16.

The work at Pope's is progressing most rapidly, and as soon as the day force of carpenters and laborers cease toil, another set is put at work, so that not an hour is lost. The roof is completed and the rafters set in, and the framework for the galleries is quite up. During the night a huge gas-pipe is stretched across the interior, and numerous gas-jets give sufficient light to allow the men to pursue their labors. There is a little army at work, and the structure is growing like magic under their busy fingers.

The Trial by Jury and Pinafore representation at Bodeman's Garden are excellent throughout and attract good audiences. The addition of J. H. Rennie and wife to the company added greatly to its strength, and during the past week the excellent tenor, W. H. Stanley, returned from Denver to join the Halcyon co. He appeared in both pieces and was warmly received, being a great favorite in St. Louis. Some of the critics continue to dig into Frank Howard, who, it is true, overacts somewhat, but who deserves the credit of having worked matters into good shape. Next week the ever-popular Bohemian Girl will be presented, with Miss Metlar-Howard as Arline and W. H. Stanley as Thaddeus. During the week squads from the companies of the police reserves regiment gave exhibition drills between the acts.

At Uhrig's Cave the production of Giroflé-Girofla by the Stewart Opera co., was a fair success. Esther Butler added to her triumphs in the dual title role. Miss La Patre made an excellent Pedro, displaying a comely figure to fine advantage, and Blanche Adams was fairly successful as Aurore. E. H. Dexter was excellent as Marasquin, acting and singing in a most pleasant manner, while the Mazourk of Louis Nathal was a very fine and amusing performance. Mr. Knight was a good Bolero. Signor Torriani led the orchestra most creditably. The chorus and stage requirements were perfectly given, under the management of Mr. Nathal, who worked very hard for the success of the piece. Giroflé-Girofla will be repeated every evening next week.

Cooper & Bailey's show have had excellent business here, notwithstanding the fact that the weather has been rainy and unpleasant during a good portion of the week. Barnum and his show will open here Aug. 25 for a week.

ITEMS.—Neither Managers Norton nor Spaulding have returned as yet, but are expected daily.—News and gossip are exceedingly scarce, as it generally is at this time, before the season's opening.—George Berrell, late stage manager at DeBar's Opera House, is going to Fulton, Mo., to-morrow evening with a company consisting of Mr. and Mrs. Blake, Julia and Ida Blake, Miss Chaflin, Addie Randall, Bessie Taylor, and Messrs. Harry Gray, A. La Croix and J. H. Schuette. They will appear in Fulton during the entire week.

THE MIRROR is getting to be well-known in St. Louis, and will be found on sale at the following stands in future: Willie H. Gray, 304 Olive street; Lindell Hotel news stand, Laclede Hotel, Planters' House, Grand Union depot, Mrs. Regan's, 620 North 5th street; Book and News Co., 307 North 4th street, and Ireland's news stand, Market street, opposite Opera House.

Cincinnati, O.

AUGUST 16.

The first gun of the theatrical campaign was discharged this afternoon from off the deck of Her Majesty's Ship Pinafore, at anchor in the beautiful lake of the Zoological Garden. The general favor with which the first production has been received by the public, is a source of great pleasure and gratification to Bob Miles and those interested, for all of whom it will prove a "solid vein." The first representation was merely an afternoon rehearsal; the evening performance was well carried out. I admit that there was much that was faulty; still, with a little time and boating experience, Pinafore at the Zoo will surely refine into purer brilliancy. The vessel has been ordered to remain two weeks. R. Spiller is manager of the crew, which numbers forty-two in all. The following is the cast in part: Sir Joseph Porter, K. C. B., Sidney Smith; Ralph Rackstraw, T. Wilmot Eckert; Captain Corcoran, George S. Weeks; Dick Deadeye, Henry Moran; Josephine, Louise Leighton; Buttercup, Estelle Mortimer; Hebe, Helen Corbyn. Outside of that naval engagement nothing of importance is transpiring in the amusement line. The prospect so far wears a very flattering aspect for the public in general. The managers, every one, seem over confident that success will crown the efforts they are making for the coming season. They rely greatly upon the Exposition season to bring them a large harvest, but we have occasion to doubt the solidity of that reliance, and think it will fall short of their expectations. However, it will be their constant aim to leave nothing undone within the reach of liberal enterprise, in order to satisfy the public and secure their share of the spoils.

The Grand Opera House opens for one week, commencing Monday evening, Aug. 25. The attraction will be Neil Burgess in D. R. Locke's new play of Widow Bedott. The house is in far better appearance than we have seen it in since it was built. It will be managed solely by R. E. J. Miles, who will present nothing in it but first-class attractions of opera and the drama. Harry Lewis will be retained as treasurer and Harry Williams as doorkeeper.

Pike's Opera House opens under the management of J. S. Nunez, Sept. 8, with Joe Jefferson as the evening star. He will be sustained by his own company. Charles Burnham is business manager for the house, and John Pierpont treasurer. This house will be devoted to first-class theatricals, the opera and concerts.

THE NATIONAL THEATRE.—W. L. Allen opens the "Old Drury" with a monster minstrel troupe, Sept. 15, continuing for four weeks. Oct. 13 is the commencement of the regular dramatic season. After the minstrel season, the "Nash" will devote its boards to the legitimate drama, and promises something grand in scenic effects. The variety business will not be tolerated in this theatre.

Robinson's Opera House has been done up inside and out, and Manager Jim Douglass will make it hot for his enemies, Sept. 16, when he will put on a variety bill of great strength, together with a strong piece, the name of which he keeps silent, and the length of its run depends entirely on how it takes.

HEUCK'S OPERA HOUSE.—Under the management of James Collins, opens Aug. 25, with Lina Tettenborn and Mose Fiske in their new play of Who Knows Best? supported by a strong company, which they bring from Chicago, where the combination has been playing for the past two weeks. They will also introduce the Young Ladies' Drill Corps that appeared at the Grand some time since. Hubert Heuck will take an active part in the management this season. James Fennessey remains the treasurer, George Arnold will be prompter, and Adam Weber is again leader of the orchestra. The following combinations will form part of the attractions that will appear at this house the fore part of the season: Buffalo Bill, C. L. Davis, McDonough & Fulford's M'liss, Holman Opera troupe, Mordaunt and Bonface, Adah Richmond, Gus Williams, Frank Frayne, Webber's Nip and Tuck, Pat Rooney, Mme. Rentz, J. H. Wallack, Chas. Rogers and Mattie Vickers, Gus Phillips, Richmond and Von Boyle, Laura Alberta, Milton Nobles, Oliver Doud Byron, and May Fiske's Blondes. This house will run combinations exclusively.

COLISEUM.—Fred Buchman, proprietor, and Charles Constantine, manager, form a good team, starting the race Aug. 30. Mr. Constantine has made many friends for himself since his arrival among us, and bids fair to become very popular, and, judging from the gentleman, he will make the Coliseum equally so. He is said to be an excellent pantomimist and ballet director. This house will be run as an olio and dramatic theatre. The manager asserts that he will always have on hand first-class people for the olio, and the dramas presented by sensational stars, for whose assistance he has secured a stock company composed of the following people: J. B. Brown, leading man; Harry Vaughn, juvenile; C. J. Burbeck, heavy business; J. L. Mason, old man and character; Eugene Blitz, comedian; Anna Van Buren, leading lady; Mollie De Marr, soubrette; Katie A. Beebe, old woman and heavy. The opening stars will be Frank Jones and Alice Montague in their drama of The Black Hand.

LOOKOUT OPERA HOUSE.—The drama of Uncle Tom's Cabin has been the attraction the past week. The performance was given by Bankson's dramatic co., with Little Birdie Bankson as Eva, and Dollie Warren as Topsy. Nothing booked.

VINE STREET OPERA HOUSE.—This house opens Aug. 30, and from thence forward it and the "New Palace" will banter each other on wicked shows. The chief feature of this house will be the picture gallery. Col. Snelbaker and George Fisher will retain command, the former as manager, the latter as treasurer.

NEW PALACE.—Esher's New Palace, formerly Schuckling's Academy of Music, is now open, billing a strong company. The opening last night was a marked success in point of number, and, take it altogether, the show was not so very bad. Minnie Wallace is leading lady. Last year she occupied the same position at the Coliseum.

ITEMS.—Prof. Joseph Tosso, the veteran violin virtuoso, celebrated his seventy-seventh anniversary by a grand entertainment at his residence, Rose Cottage, situated on Independence Pike, about four miles back of Covington, in the beautiful valley of Latonia, on Monday, Aug. 4. The Professor was well known and highly esteemed in musical and theatrical circles. At the age of 14 years he played first violin at the Gay Street Theatre in Baltimore, with Le Folle as director.—J. S. Sheppard, business manager for the Big Four Minstrels, left the city last Tuesday morning for the East to join his troupe, which will open in Richmond, Va., Aug. 25.—John McDonough and wife (Lillian Travis) left the city last Tuesday for Louisville. They have been engaged for the stock of the Metropolitan of that city, which opens 18th.—Joe Lang, the comedian for Robinson's Opera House, arrived in the city last week, looking hale and hearty. Manager James Collins of Heuck's has also arrived.—Col. T. Morris, manager of the Columbus Opera House, was in the city on Friday.—Fred Harriott, Clara Morris' husband, who has been out West on business, left here on Thursday evening for the East.—Alt Burnett is afraid that if he will be able at all to lecture the coming season it will have to be done on crutches. Mollie Macder Steele is a guest at the United States Hotel, Long Branch.—Chas. Burnham, business manager of Pike's, left for New York on Friday morning. It is rumored that he will return with a wife.—A petition was filed on Tuesday by the wife of Louis Locke, scenic artist, in which she asks for a divorce.—Chas. Young and Nellie Massa leave for Detroit on the 23d, where they will open at the Coliseum 25th.—A writ of attachment was taken out on the air-ship of Prof. Bidwell at Lookout House, on Thursday, by a liquor firm of this city, for a claim of $60.33 for liquor purchased of them in 1876.—John H. Brown, late of the Walnut Street Theatre, Philadelphia, will be promptor for the National.—The electric light will probably be tried at the Grand Opera House this season. It has already been ascertained that no Sunday performances will be allowed at Pike's.—The Colville Opera co. will have another of our girls this season in the person of Celia Clay.—Mabel Earl left for Louisville on Friday, where she joins the stock co. of the Metropolitan.—Marie Prescott of Covington, Ky., leaves for New York to-morrow—the seat of her task.—Tom Warwood will lead the orchestra at the Vine Street Opera House.—Emil Alberti, the showman, was arrested Monday for giving theatrical exhibitions without a license. Fifty dollars and costs.—Managers Bob Miles and Jim Douglas refuse to give the press any information about their dates, etc. The policy emanates from jealousy of rivals.

Indianapolis, Ind.

OPERA HOUSE.—The Megatherian Minstrels opened as per announcement. The organization is large in numbers, but mediocre as regards talent. Most of the people are known to the frequenters of theatres. The head of the company and performer par excellence is Billy Emerson. This individual gained some reputation years ago, while in the employ of W. C. Newcomb, and it is evident, by the careless manner in which he does his part, that he is traveling on the momentum of the past. The acts and songs are very ancient. All the really good business consists in imitation of Haverly's Mastodons. As I predicted in my former letter, the company is gotten together for a Summer raid. Their bucolic admirers in this portion of the globe failed to see all the faces of people advertised in the glowing accounts taken from the Chicago press.

CITY GARDEN.—Baker and Mills, the new song-and-dance men, were handsomely received the opening night. The Virginia Trio were retained for another week. They improve with further acquaintance. Grace Garland is a great favorite with the Indianapolis public; her jig dancing was the feature of her performance. Leroy and Amann in their musical sketch, received their portion of the applause. The performance, collectively, was a pleasing one; the house was crowded and actors and audience were in the best of humor. The drama, Under the Gaslight, with Messrs. Turner and Felton in the leading roles, was the closing attraction. The play was well mounted and seemed to catch the popular fancy. Opening the 18th: Keating and Flynn, Quinette Children, Emma La Ness, Semple and Herd, and the comedy, Gilded Age.

ITEMS.—Prof. Hughes of Egyptian Mystery fame, an artist of excellent worth, has been secured by the Messrs. Dickson to do the scenic painting for the Park and Grand.—In the minstrel street parade, I saw several faces closely resembling a few that lounged about the store on Clark street. Will your Chicago representative step around to the store and see if a number of Mike McDonald's statues are not among the missing.—The Mr. English who attempted to shoot Clark, the husband of Annie Fox, is a leading politician and member of the Indiana State Legislature.—The McDowell Sisters have been engaged with the Oates troupe.—Barnum's G. S. O. E. will swoop down on us the 1st.

Louisville, Ky.

AUG. 15.

MACAULEY'S.—Opens Sept. 8, with Maggie Mitchell as the attraction.

KNICKERBOCKER.—The seventh week at this new and already popular house has been attended by the usual large audiences that characterized its opening. The usual minstrel first part, with very pretty scenic effect, opened the bill, after which came the Sheridan Bros., in a pleasing Irish act; Leah Hortense, whose vocalism was hardly up to the mark; Ida Corry, a very clever little song-and-dance lady; Lord and Phoenix, who proved themselves not only song-and-dance performers, but fine comedians as well; the Moore Sisters, in their charming vocal duo, were received with hearty applause; the Seamons, Charles and Gertie, in their refined society sketches and specialties, met with favor—in fact, the audience never seem to tire of these talented artists, especially of Charley Seamon, who has a voice of astounding power. Closing 17th, all the present company, excepting the Seamons and the Moore Sisters. New faces 18th: Hawley and Cooper, Manning and Drew, the Wests, Billy and Lydia, and James Carr.

METROPOLITAN.—The season opens Aug. 18, with the new stock co. in drama, Aurora Floyd, and farce entitled Mr. and Mrs. Peter White.

ITEMS.—The coming theatrical season in this city promises to be one of great success. The various managers are using every effort to secure the best attractions on the road. Louisville has heretofore been looked upon, in theatrical circles, as a sure graveyard of their hopes, but this season I think will prove to them that it is a haven instead—for the reason that never before have our theatres been managed by those who have the entire confidence of the people. The combination system will be in vogue at Macauley's—the same as last season—and John Macauley, brother of Barney, has assumed the reins of management.—At Davis' new and beautiful theatre Col. William Warner, late manager of Macauley's, will officiate. Many improvements are to be made, and when these are completed the house will be one of the most pleasant resorts in the city.—At the Metrotan extensive improvements have been going on during the Summer. An entire new set of scenery, a new act-drop of beautiful design—all by Charles Blackburn of this city. The auditorium has been reseated with patent chairs, and has been repainted and frescoed throughout. Sensational dramas will be produced during the season. No specialties of any kind will be given. Frank Foster, the business manager, says the house will be conducted on first-class principles.—The only variety entertainments to be given during the season will be at the Knickerbocker.—The various "gardens" will run with varying success.

Detroit.

The only attraction the past week, excepting Mme. Anderson, were the Emerson's Megatherians at Whitney's. They are not to be compared with Haverly's Mastodons.

The present week brings forth nothing excepting a wrestling match at the Coliseum.

Manager Davey opens the Detroit this year Sept. 8, with our great favorite, Fanny Davenport, who plays the entire week. She is to be followed by John McCullough for the week beginning Sept. 15. As the State Fair is also held during the latter week, an immense business will be done without doubt, as last year, when Lawrence Barrett had the Fair week, the house was not large enough to hold the immense throng.

Manager Whitney will not open until about the 15th of September, but Barrett will play about Oct. 1, opening in Howells' A New Play.

The Coliseum opens with its new company for one night at the Detroit, occupying its own house afterward.

It is going to be nip and tuck between the two Opera Houses this season, and Detroiters will enjoy the most brilliant series of dramatic and musical entertainments ever offered to them. In my next I hope to be able to give lists of the engagements made for the season, which at this writing it is not in my power to do.

The Detroit's scenery is all to be touched up, and several new sets are to be added by Mr. Davis of New York, who has just arrived here for that purpose.

THE MIRROR is always on sale Friday night at Swan's post-office news depot and at B. F. Trembley's.

Providence, R. I.

PARK GARDEN.—The immense crowds that nightly visit this beautiful garden attest the appreciation the public feel at the manager's efforts to please. Pinafore enters its sixth week, 18th, and the audiences seem never to weary. This week several societies will occupy the grounds. Pinafore will be given every night. The Marionettes and other attractions will continue.

SANS SOUCI GARDEN.—The Bells of Normandy was successfully given last week before a succession of large audiences. The opera was well sung. The houses of each evening were enthusiastic over Henry Molten, who, as Jean Grenicheux, sang superbly. He has a magnificent voice, understands perfectly how to use it, and would make a fine acquisition to any English opera troupe—a position, rumor says, he is already engaged for. O. E. Skiff took the character of Gaspard, in which he shows good talent and acted well. Etta Bartlett's fine voice showed to advantage as Serpolette, and her acting was good. The other characters were well done. The Bells of Normandy is a success and will continue.

ROCKY POINT COLISEUM.—Well patronized the past week, and Cheshire's Humpty Dumpty troupe gave good satisfaction.

THEATRE COMIQUE.—This house opens its regular season Aug. 25, with a first-class variety company.

ITEMS.—Charles E. Thayer was entertained by Manager Black during his stay in our city last week.—John Stetson of Boston was a witness of the realistic Pinafore at the Park Garden last week. He was escorted by George C. Willard of the Providence Evening Press.

Milwaukee, Wis,

GRAND OPERA HOUSE.—Has undergone some important improvements during the short Summer vacation. The lobby has been frescoed and ornamented very prettily and several new lamps have been arranged outside at the entrance. The box-office has been removed to the ground floor, making it more accessible. Several new scenes have been added, and others retouched. Taken all together the house is now one of the most attractive places of amusement in the West. Messrs. Nunemacher & Marsh have secured some of the very "first" companies and stars for the season, which will be opened on the 26th by Rice's Evangeline co.—remaining five days. The excellent combination under the management of James H. Wallack, presented J. S. Clark's three-act adaptation of Shakespeare's standard Comedy of Errors, 14th, 16th, to unusually large audiences. Genevieve Rogers, as Adriana, made a very strong impersonation of that character, and was ably seconded by Alice Sherwood, as Luciana. Frank E. Aiken and Randolph Murray as the two Antipholi were ably and strongly impersonated. It only remained for Owen Fawcett and Harry Rainforth, to present faithful copies of the great poet's original characters, in voice and action, the two Dromios, which they did in a very praiseworthy manner. The only thing that caused unpleasantness was the least perceptible "drag" in some of the scenes. The performance was preceded by the short farce, A Kiss in the Dark. On the 15th and matinee of 16th was presented Victorien Sardou's delightful and fascinating comedy, A Scrap of Paper—perhaps a little more sensational than the later English productions in the same line, but none the less interesting, and decidedly sprightly and witty. The comb. appears at Dubuque, Ia., 25th, 26th and 27th; Clinton, Ia., 28th and 29th, and Cedar Rapids, 30th.

ITEM.—A. L. Marsh and family have just returned from a short visit in Canada.

Newark, N. J.

Since Manager Gray has limited the sale of tickets for his Greenwood Lake Excursions to 300 (not 300 for the season, but each excursion), he has more time to devote to Union Square, making arrangements for Fall and Winter amusements. He is nearly full now—I mean his dates for the season—and he is turning his attention to Manhattan Beach and Long Branch. Having devoted the Summer so far to arranging for the pleasure of our citizens, he proposes to rest and recuperate a little.

Some one on the Square (not Masonic—Union Square) told Gray that a Miss Williams of Philadelphia sat for the head on the Bland dollar. He is now trying to find out what sat for the thing on the other side. Can you help him out?

NEWARK OPERA HOUSE.—This house opens Monday evening Sept. 1, with Harry Miner's co. for two nights. Haverly's Mastodons, Tony Pastor, Fanny Davenport, and others follow. The house will average five entertainments a week throughout the season. The sale of the Opera House by the owner, Mr. Smith, would in no way affect the lease of Klotz & Ballard, which has three years to run.

WALDMAN'S.—This week Joseph Sefton plays Boucicault's version of Rip Van Winkle. Olio: Georgie Lingard, Grimaldi Zeltner, Katie Segrist, J. O. Hall, concluding with the farce Turn Him Out.

ITEM.—Cole's Circus will make make it "blue" for the legitimate on the 25th.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—The Haverly Juvenile co. gave three performances of Pinafore last week, Friday and Saturday evenings and matinee. They did good business, although the weather was wet and unfavorable. Of the performance it is almost unnecessary to speak. It was excellent. Martin Dunn, already well known as an artist in variety business, is the card of the play, however. He makes Dick Deadeye the hub around which the spokes are set. His conception of the character is fine, and he works in a great deal of very funny business, and does some fine dancing. Of the little ladies, Buttercup (Frankie Bishop), Josephine (Jennie Dunn), and Hebe (Daisy Murdoch) take rank in the order we have named them, we think. All have good voices and good presence, and do admirably. Of the boys we can scarcely say as much. Ralph Rackstraw is too large and does not enunciate distinctly; his voice is thin and fails to chord finely with the others. Georgie Hanley, as the Admiral, is very fair, but as he had played it but a few times, it is hardly right to criticize. The march in the first act was a taking feature and drew round after round of applause. The company leave here for Norwich and other towns to the east. Haverly's Georgia Minstrels are announced for the 28th. Nothing else booked for this month.

NEW NATIONAL.—Opens 25th. No people announced as yet.

Rochester, N. Y.

Nothing of note has occurred to mar the quietude of this Summer of variegated weather until this week, when the small boy and old men have had their hands full attending to four days of horse-racing, betting, and blessing the misfortune of putting their pile on the wrong nag. The races bring the usual number of gamblers to town, and quite a few months have been employed crying "Keno," in reply to which the air has been burdened with many a classic "damnation." An occasional show bill reminds us that the theatrical season is fast approaching, and a call on our managers revealed active and bounteous preparations, which assure the amusement-going public an ample supply of attractions, and a channel open to receive the superfluous wealth of a growing and enterprising city. May the efforts that are being made to supply us with amusements be appreciated by our citizens, and the hearts of the managers of two beautiful theatres be gladdened.

THE MIRROR is becoming quite popular here, and may be found at the news-stand of Williamson & Higbie and Jackson & Burleigh.

New Haven, Conn.

OPERA HOUSE.—Aug. 12 and 13, Haverly's Juvenile Pinafore co. played to large and enthusiastic audiences. Aug. 15 and 16, the Stealegist Comedy co.

MUSIC HALL.—The season opens on the 26th, with Barlow, Wilson, Primrose & West's Minstrels. Aug. 30, Georgia Minstrels.

CAILL OPERA HOUSE.—Work on the new Opera House is being rapidly pushed forward, and it is thought that the house will be ready for occupancy by the 1st of January, 1880.

Our variety gardens continue to play to large audiences, and present large and selected companies.

Gloucester, Mass.

Judging from present prospects, the coming dramatic season promises to be one of the brightest and most interesting, at this city, than for many years back, and it gives us great pleasure to record such item, for the fact is we were afraid the dramatic business was declining in this city, until the Popular Course Committee took a good hold upon matters and put them into proper working order, making this city, by their efforts, and with the assistance of John S. Moulton of Salem, a prominent show town upon the well-known New England Circuit. A number of engagements have already been made, and are as follows: Female Minstrel co., under M. B. Leavitt, Sept. 25; company under F. C. Bangs, Sept. 24, names not obtainable; John S. Moulton of Salem, Sept. 26 (probably with one of Charles H. Thayer's company); and Tony Denier's well-known Humpty Dumpty co., Oct. 10.

ITEMS.—E. J. Buckley of the Boston Theatre has been enjoying life in camp at Magnolia the past week.—The Misses Josephine Tobey and May Dillaway of the Boston, have also gone into Summer quarters in the latter's cottage at Fresh Water Cove, and are passing the heated term in a manner most enjoyable.—Charles Burnham, business manager of Pike's Opera House, Cincinnati, is to be married on the 19th, to Miss Mariquita M. Plumer, daughter of George W. Plumer, Esq., of this city.

Salem, Mass.

The season of 1879-80 in this city bids fair to be even busier than the previous one. It will be remembered perhaps that THE MIRROR a short time ago stated that Mr. Moulton had given Salem a fine line of shows last season. At that time, however, the scenery in Mechanic Hall was nearly ten years old, and much worn. For the coming season new scenery is being painted by C.W. Doble and Charles Callan.

Joseph Jefferson will play here in November. The Megatherian Minstrels, which THE MIRROR correspondents in the West have "sot on," will appear here some time ahead.

D. Warren Moulton, the Salem reporter of the Boston Globe, and an actor of no small ability (judged by professional standards), will probably take to the stage as a profession ere long. If he goes on the stage it will not be for fun, but for work—so please do not class him with "bad amateurs."

The Willows has the advantage of being the only Summer pleasure resort in the city, and so, no matter what the programme, the attendance is good.

ITEMS.—Forepaugh's Circus was here the 13th.—John S. Moulton takes Bennett's Juvenile Pinafore co. on the road in September.

Utica, N. Y.

OPERA HOUSE.—Barlow, Wilson, Primrose & West showed here Aug. 13 to fair houses. Nothing booked for next week.

CITY HALL.—Sept. 9 and 10, we have Mary Anderson as Julia in The Hunchback, and the Countess in Sheridan Knowle's Love. This will be the first entertainment given in the new Hall.

RINK.—The Rink is now an established place of amusement, having been playing to good houses nightly since the opening. This being race week the managers have put on an unusual strong bill, including Leon Washburn, Barney Fagan, Master Rice, the Leons, J. T. and Orville R., Lizzie Mulvey, Ella Warner, Julia Emmonds, El Nino Eddie, Mabel Pearl, Ella Murphy, and the Phillips Brothers, John and Charlie. Walter J. Martin, an admirer of Johnny Phillips, gave him a surprise the other evening by presenting him with a silver-rimmed tambourine, six cymbals, made by Rose Stevens of Toledo O. It does service nightly at the Ring.

Richmond, Va.

THEATRE.—The preliminary season will open, 25th, with the Big Four Minstrel troupe; Wyman, Fay Templeton, and Ford's Children's Pinafore co. will follow.

COMIQUE.—Manager Putnam opened the Comique on the 18th, with a fair company. The principal attractions are the Bordeau Sisters, James Gentry, Ad Yale, James Voss and Master Putnam. James Woodville closed on the 13th for Lynchburg. Ad Yale is now acting as stage manager. Announced for the 25th, the Leonzo Brothers.

ITEMS.—C. V. Cooke will be tendered a benefit at the Virginia Opera House on the 23d. The entertainment will be under the management of J. M. O'Brien.—Charles Siegle is now rehearsing a company of amateurs in Pinafore. They will give several performances during the season for charitable objects.

Chillicothe, O.

MASONIC HALL.—This house is now undergoing the work of renovation and repair. John A. Stevens and Unknown are booked, as well as Sprague's Georgia Minstrels (colored), twenty-five in number.

CLOUGH'S OPERA HOUSE.—Maggie Mitchell opens the season on Sept. 2, in Fanchon, to be followed on the 4th by Joseph Jefferson in—well, let 'em Rip.

ITEMS.—Manager Morris looked in upon this city, for a few hours, one day last week, but was called hurriedly away on business.—Wesley C. Hamilton, who has been for some months connected with the Post Office here, left on Monday morning for Columbus, where he enters the box-office of the Grand Opera House in that city.

ITEM.—THE MIRROR is on sale at Gould & Kello's, Perkins & Co.'s and at George Hanley's news depot.

Buffalo, N. Y.

We have had nothing in the way of amusements during the past week; both of our theatres have been closed, while the hall looks as sombre as the grave. Emerson & Hooley's Megatherian Minstrels opened at the Academy of Music, Monday night, for two night's performance.

W. C. Coup's Circus and Menagerie entertained a large number of pleasure-seekers under the ample tents, Tuesday and Wednesday.

The Academy opens its regular season the 28th inst., with Jane Coombs (an old resident of Buffalo and a great favorite) and company.

Oneida, N. Y.

At the Conroy Opera House nothing is booked until Sept. 19, when we have the Lilliputian Opera co. Amusements of all kinds ("home talent" included) are very dull at present. Manager Conroy is securing some first-class attractions.

The coming attractions at the Devereaux Opera House will be first-class, as in seasons past.

THE MIRROR can be obtained at D. Chapin's news room.

Baltimore, Md.

Ford's season opens to-night (18th) with his Comic Opera co. in The Little Duke. The opera has been very carefully rehearsed and should be successful.

Annis Montague has a benefit at the Academy of Music on Friday, 22d, appearing as Josephine in Pinafore, assisted by Emma Ristel as Buttercup; Annie Schaefer as Hebe; Alonzo H. Hatch, Ralph; E. F. Macy, Deadeye; R. B. Shepard, the Boatswain, and full chorus and orchestra, under the direction of Max Maretzek.

Forestville, Conn.

Annie Ward Tiffany, assisted by Messrs. Frank Tannehill, Wallace Grant, Harry Duffield, Percy Garnett, Harry Rich, Tillie Shields, Ida Forrest, and Josie Loane, played East Lynne, Monday evening, Aug. 11, at Plainville, and on the 12th and 13th at Bristol, to houses crowded to the doors. The profits on the three performances were nearly $400, which, considering the state of the season, was very good.

On Tuesday Miss Tiffany invited the company to a picnic at Lake Compounce. Taking carriages at the hotel, the party drove to this delightful spot, one of the most picturesque in New England, where they spent the day boating, fishing, bowling and shooting—at the latter of which several of the company proved themselves adepts, Miss Tiffany especially so, for Mr. Frayne will have to look out for his laurels next season.

Columbus, O.

Things theatrical remain quiet. Both houses are being put in the best order, preparatory to opening with a grand flourish 25th. Maggie Mitchell will present Jane Eyre, Fanchon, Little Barefoot, Lorle, and Pearl of Savoy at the Grand during the week.

Nick Roberts' Humpty Dumpty troupe in that pantomime at Comstock's. Company meets at St. Charles Hotel for rehearsal 21st.

The Standard Dramatic co., organized in this city, take the road 25th, opening at St. Paris. The company is composed of W. Nelson Compston, J. A. Barbaret, Will A. Mason, Harry Forrest, Will Hyde, Misses Lizzie Evans and Dora B. Ross. Mason and Mastin, proprietors. N. N. Compston, manager. Will play David Garrick and Turn Him Out. A Farmer's Daughter in preparation.

Owensboro, Ky.

The Transatlantic Circus exhibited here 14th, giving an afternoon performance only. A series of mishaps occurred to the show. Difficult means of transportation from the Indiana shore, making them arrive too late for a street parade, and a drenching rain at night, caused them to abandon the idea of a performance. The menagerie was a small affair, but the ring performance was of about the usual average.

Huntley's Dramatic co. will appear at Mendelssohn Hall sometime in September, the exact date not being fixed. Sol Smith Russell and Berger Family, Sept. 22 and 23; Foster's Dramatic co., Oct. 6, for one week.

E. Baldwin and Mlle. Lottie have added two new faces to their variety entertainment at the Park: Marion Nagle, king of the horizontal bar, and Prof. C. Civille, the young Blondin. They draw good biz.

Bloomington, Ill.

Forbes' Dramatic co. will appear in this city Aug. 22, in Our Boarding House and Asa Whitcomb. Johnnie Shelton, the well-known cornet-player of this city, who was with Salsbury's Troubadours last season, will give a concert in the city soon, assisted by some of the best amateur talent of this city. Nothing else booked, although the London Show will be here about Sept. 1.

Quincy, Ill.

Cooper & Bailey's Great London Circus, Aug. 23. The Opera House has, under the direction of Dr. Marks, undergone a thorough overhauling and will be furnished with folding chairs, making it one of the finest houses in the West. It will reopen Sept. 5 with the Berger Family and Sol Smith Russell as the attraction, to be followed during Fair week with James H. Wallack's star company.

Newport, R. I.

The Opera House has been thoroughly redecorated, and will be open to the public for the first time in several weeks on Wednesday evening, Aug. 20, by Haverly's Juvenile Pinafore co. They will no doubt do good business, as the people have not yet forgotten the Mastodon Minstrels. On Wednesday, Aug. 21, Rice's Evangeline co.; Monday, 25th, Haverly's Georgia Minstrels.

Oswego, N. Y.

Barlow, Wilson, Primrose & West's Minstrels gave a good entertainment at the Academy, 11th, to a good house. They increase their company to forty performers next week, Billy Arlington, Fox and Ward, Sam Price and Cal Wagner being among the number of added ones. Nothing booked till September. Bachelor & Doris' Circus passed through here 13th.

Williamsport, Pa.

Aug. 8 and 9 we had Pinafore at Elliott's Academy of Music, for the benefit of the Williamsport Hospital. Mrs. M. A. Gibson from Elmira, N. Y., as Josephine, was much admired; also A. W. F. McCollin, as Ralph Rackstraw, and the rest of the company very good. They had immense houses on both evenings. A. W. G. McCollin joins Ford's South Broad, Philadelphia, this season.

Williamsburg, N. Y.

It is reported that Wally Ward, late of Ward's Opera House, Newark, is going to run a variety show at the Comique early in September.

The Novelty Theatre will be completed by the latter part of next week. Haverly's Minstrels open the season Sept. 1. J. W. Collier's Union Square comb. appear on the 8th in The Danichetts.

Portsmouth, N. H.

Forepaugh's circus was here on the 10th to fair attendance. Two Juvenile Pinafores are booked for September, and the Boston Museum co. have asked for dates, but so many of our people have seen the latter that its drawing power would hardly be apt to fill the house.

Elmira, N. Y.

OPERA HOUSE.—Louise Pomeroy, Sept. 1 and 2; Ooity Gooity, 12th; Oates Opera co., 18th, and The Tourists, Oct. 3.

ITEM.—Katie Hummel has joined the Berger Family, and Sophia Hummel has been engaged for the Alice Oates Opera troupe.

Trenton, N. J.

The Taylor Opera House opens the season Sept. 30 with a Pinafore of the Church Choir variety. During the Summer the house has been repaired, and made brighter and more cosy. A majority of the principal attractions have been booked. Although the Taylor Opera House is now said to be a paying institution, a hundred thousand dollars have been sunk in making it so—over half the loss falling upon the gentleman whose name it bears.

St. Paul, Minn.

No theatrical news aside from the fact that J. H. Haverly's C. C. C. C. Pinafore troupe drew three largest houses and Saturday matinee ever in the Opera House, receipts being $3,000. Manager Davidson of the Opera House has engaged the troupe for Fair week, Sept. 1 to 6.

Brockport, N. Y.

WARD'S OPERA HOUSE.—Rial and Draper's Uncle Tom's Cabin comb. will inaugurate their third annual tour at this house 18th. The company has been actively engaged during the past week rehearsing and the many arrangements necessary to a prolonged trip.

Allentown, Pa.

Cole's Circus is booked for the latter part of August, and W. V. Moser, the general manager of the Opera House, tells me that they will have any amount of first-class entertainments here this Winter.

Manchester, N. H.

Nothing in the amusement line doing for the last two weeks. There are more than twenty first class shows already booked at the Opera House for the coming season.

Aurora, Ill.

Chicago C. C. Pinafore co. are billed for Aug. 18, at Coulter Opera House. Dramatic season will not open before Sept. 1. Nothing else on the boards until then.

Toledo, O.

The Adelphi reopens for one week with Mlle. Viva's Folly troupe, 18th.

Billy Megatherian Emerson appeared at Wheeler's Opera House 14th.

Akron, O.

Nothing doing in dramatic circles this past week.

THE MIRROR is on sale at A. L. Dyke's and W. G. Robinson's.

Atlanta, Ga.

The concert tendered Mrs. J. L. Robertson at De Give's Opera House the 15th, was well attended.

Rome, Ga.

Leonard Grover's comb., Feb. 10; Mme. Rentz's Minstrels, Dec. 12; Ford's company Oct. 31.

Dubuque, Ia.

The season opens with Haverly's Chicago Church Choir co. in Pinafore, Aug. 11.

Springfield, O.

Opera House, Aug. 25, Prof. Hartz for a short season. Nothing else booked.

Erie, Pa.

Theatrical matters very dull, and will be for a week or so.

Ottawa, Can.

Very quiet here. The Opera House has had some repairs. It will be more comfortable this Winter, both for the audience and actors. E. A. McDowell, Mrs. McDowell and Charles Arnold, his business manager, have broken camp at Idlewild, where they have been rusticating, and have gone to New York. Mr. McDowell, who is a general favorite with the Canadian people, will return to us for the coming season, bringing new faces and new pieces. His success is certain. He will open the new Opera House at Brookville.

Prof. Anderson, and the fair Cora Richmond did Montreal and the people, under the nom de plume of Prof. Phillip—which is all right, that being the front end of his name. Cora changed hers to Ada Grey. They left for Quebec, and at the ancient capital went back on the printer. Should they visit Ottawa again, even during our cold Winter, their reception will be warm.

Pullman's London Humpty Dumpty show (under canvas) opens here on 25th for two days.

S. W. Barrows & Co. have THE MIRROR on sale.

Toronto, Can.

ROYAL OPERA HOUSE.—The Danites comb. will open at this house on Sept. 1, with E. E. Thorne as the Parson and Frank Budworth as the Chinaman.

HORTICULTURAL GARDENS. — Prof. Leon Florestan, elocutionist, will give an entertainment here 22d.

ITEMS.—Jos. Leder, formerly programmer of the Grand Opera House, now occupies a similar position with Barlow, Wilson, Primrose & West's Minstrels.—Burton and Kennedy, acrobatic song-and-dance, are at present in the city, and are negotiating with the same troupe to go with them to California.—Julia Holman of the Holman English Opera co. is lying dangerously ill at her home in London, Canada.—Our annual Fair commences here on Sept. 4.—LATER—Miss Holman has since died.

Halifax, N. S.

The Academy of Music is closed. The Vocal Quintette Club intend tendering Mr. Nannary a benefit next week. Grace Egerton lectures in Academy Sept. 1. Rev. E. H. Chapin lectures next month. Viola Clifton in Temperance Hall next week. E. H. Holmes left Halifax the 9th for Newfoundland. Holmes has a tender feeling for Newfoundland, and says there is no place like it.

Notice to Correspondents.

Correspondents for THE MIRROR are expected to write regularly each week whether any news is transpiring in their respective cities or not. Failure to do so beyond a reasonable time, will expose them to removal.

The following places have no one yet appointed for next season: Binghamton, N. Y.; Charleston, S. C.; Cumberland, Md.; Dayton, Ohio; Danville, Ill.; Denver, Col.; Deadwood; Dubuque, Iowa; Des Moines, Iowa; Davenport, Iowa; Evansville, Ind.; Fort Wayne, Ind.; Galveston, Tex.; Harrisburg, Pa.; Lafayette, Ind.; Lowell, Mass.; Lawrence Mass.; Montreal, Can.; Massillon, O.; Mobile, Ala.; Meriden, Conn.; New Haven, Conn.; New London, Conn.; Omaha, Neb.; Pittston, Pa.; Peoria, Ill.; Scranton, Pa., Sandusky, O., Sacramento, Cal.; Savannah, Ga.; Springfield, Ill.; Springfield, Mass.; Syracuse, N. Y.; St. Catherine's, Ontario; Terre Haute, Ind.; Washington, D. C.; Wilmington, Del.; Youngstown, O.; and Zanesville, O.

The following correspondents whose cards expired July 31, have not yet returned them: Massillon, O.; Selma, Ala.; St. Catherines, Ont.; Providence, R. I., Reading, Pa.; Savannah, Ga., Poughkeepsie, N. Y.; Cleveland, Ohio, Ottawa, Can.; Danville, Ill.; New Haven, Conn.; Lawrence, Mass.; Lowell, Mass., Dayton, Ohio: Middletown, N. Y.; Titusville, Pa.; Crawfordsville, Ind.; Montreal, Can.; and Youngstown, O.

THE VARIETY STAGE.

TONY PASTOR'S.

An excellent bill is presented, and embraces many first-class attractions, the most important of which are the musical features of the Female Concert troupe, the aerial feats of Ella Zuila, and the acrobatic break-neck performances of the three Big Fours. The former introduces the national songs of France, Germany, Ireland, England and America, in a spirited and well-timed manner. Ella Zuila introduces many interesting and marvelous feats on the high wire, and the performances of the Big Fours is always a big attraction. In conjunction with the above Bernand McCreddie introduces solos on all kinds of queer instruments; Don Ferrayra, the great man-flute; Miss Wickham in selected songs, and an excellent afterpiece, in which the whole company appear, called Dancing on the Green. Next week, the Berlin Lady Orchestra.

THE COMIQUE.

Harrigan and Hart's theatre presented a beautiful and improved appearance during its opening week and has been crowded to the very doors every night. There is one thing absolutely certain, and that is that from present indications the season of 1879-80 at this already popular house will be the most brilliant one ever enjoyed by its managers. The Mulligan Guard Chowder is really wonderful in its composition, for how the genial author, Ed. Harrigan, ever conceived and introduced so successfully such a melange of funny incidents in a sketch which occupies scarcely an hour in its representation, is more than THE MIRROR representative could comprehend, as he enjoyed, with the laughter-stricken audience, the ludicrious situations with which it literally overflows. Those intervals in which Ed. Harrigan sings Dave Braham's latest songs are really grateful as a breathing spell. The negro refrains introduced in the sketch by members of the Skidmore Guards is an excellent idea, and the old melodies so touchingly rendered are enthusiastically received and persistently re-demanded. The programme is opened by a brief variety olio in which Johnny Wild, Billy Gray, Harry Fisher, Ed. Burt, Mary Bird, Annie Mack, and others appear in sketches, etc.; Goss and Fox do a new act, and numerous songs and dances; and several other first-class people appear in new specialties. Dave Draham's new pieces "take," and it is only a question of time when the aspiring serio-comics will be singing them as "entirely original" in every variety theatre in the city. The entertainment offered is of excellent quality and is duly appreciated by earnest and prolonged applause.

HARRY MINER'S.

This week's bill announces the last nine performances of Pinafore. It has enjoyed an excellent patronage throughout the eight weeks of its presentation. During the week the following stars appear in various specialty acts, sketches, song-and-dance, etc.: Pat Rooney, Gus Williams, Jeppe and Fanny Delano, Reynolds and Walling, Wood and Beasley, Mollie Wilson, Fannie Beane, Billy Carter, Charles Gilday, R. A. Brennan and George Laible, Bobby Newcomb, Frank Budworth and many others.

THE LONDON.

Notwithstanding the many attractions offered by the several East side variety theatres, the London seems to draw a big share of the amusement-seeking wanderers of the Bowery within its hospitable doors. People of a pugulistic turn may gratify their taste for the "manly art" to-night (Thursday) in witnessing a set-to between John J. Dwyer and Joe Goss; Jimmy Elliott, Dwyer's late opponent, will also be present on that evening, which is the occasion of a benefit to Dwyer. The variety olio for the week is well prepared and includes Lulu Mortimer, Boyd and Sarsfield, The Whitneys, Virgie Jackson, Murphy and Shannon and the stock company. Murphy's Secret will be played as an afterpiece during the week. Many new attractions are underlined.

VOLKS GARDEN.

A first-rate bill is presented as usual, and the evening pastime commences with a very funny sketch, called The Coming Man, which is followed by Nellie Bland, vocalist; Archie White and Ella Esmond; Ella Mayo, serio-comic; Reynolds and Cogill; John D. Griffin in Irish songs; Mabel Florence, vocalist; the Three Nondescripts; John Griffin's sketch, Crowded Out, is presented in inimitable style, and Reynolds and Cogill introduce their act, called Two Tramps, with great success. Sanford's afterpiece, The Village Blacksmith, concludes a very excellent performance.

—Mrs. Harry Palmer applied last week for the probate of her husband's will, under which she is executrix. The estate amounts to about $22,000.

THE MIRROR FOR 1879-80.

A List of News Dealers Throughout the Country from whom the Paper Can be Obtained.

Albany, N. Y.—Albany News Co., 512 Broadway; E. S., near 63½ N. Pearl street; E. S., near Union Depot; W. R. Prentice, 31 State street; Bernard Quinn, 498 Broadway.
Auburn, N. Y.—W. A. Wall, 4 State street.
Allentown, Pa.—Preston E. Kerr.
Aurora, Ill.—F. L. Thayer, P. O. news room.
Buffalo, N. Y.—T. C. Hawke, George Buckland, H. J. Raynor, Ernest Besser & Bro.
Bloomington, Ill.—C. E. Dalton; Ross & Co.
Baltimore, Md.—Baltimore News Co.; Crowley's news stand, cor. North and Baltimore streets.
Bridgeport, Conn.—Atlantic Hotel newsroom; Mrs. H. E. Winsor, Crescent Ave.; Bridgeport News Co., Main street.
Boston, Mass.—W. J. Splain, Parker House; Adams House news stand; International Hotel news stand; Young's Hotel news stand; American Hotel news stand; New England News Co.
Cleveland, O.—Evans, Van Epps & Co., 259 Superior street; J. M. Harman, 325 Superior street; Malley Bros., 446 Superior street; Union News Co., Union Depot; Weddell House; C. C. Beardsley, 181½ Pearl street; Jonathan Oates, 88 Merchant street; C. L. Olmsted; Kennard House.
Columbus, O.—Elliot Jones & Co., 6 Neil House Block; G. W. Gleason, 69 S. High street; Miss S. A. Crothers, 72 N. High street; news stand America Hotel; news stand Neil House.
Chillicothe, O.—Gould & Kello's, Perkins & Co.'s, George Hanley.
Brooklyn, N. Y.—C. J. Devlin, Jay and Fulton; Parisen & Cohen, cor. Washington and Johnson street.
Cincinnati, O.—J. R. Hawley, 164 Vine street; Alfred Warren, 319 Central Ave.; Perry & Morton, 162 Vine street; Cincinnati News Co., 175 Race street; Peter Thompson, 177 Vine street; news stand Grand Hotel, Gibson House, St. James House, Crawford House, Walnut Street House.
Chicago, Ill.—Western News Co., Randolph street; M. W. Smith, 122 Dearborn street; Palmer House news stand, Fremont House news stand, Sherman House news stand; L. Van Osten, 300 State street; W. W. Miller, 102 E. Madison street; H. D. Chapin, 95 E. Madison street.
Dayton, O.—Wolf Bros., Charles Anderton, George Wilson, J. H. Swift.
Elmira, N. Y.—Florence Sullivan, 113 Baldwin street.
Erie, Pa.—W. J. Sell, 708 State street; Isaac N. Stram, Ellsworth House Block; S. Sullivan, Park Opera House store.
Easton, Pa.—George Finley.
Gloucester, Mass.—Proctor Bros.
Grand Rapids, Mich.—George A. Hall.
Galveston, Texas.—J. D. Soyer, cor. Market and 22d street.
Harrisburg, Pa.—Bergner's book store.
Hartford, Conn.—Pond & Childs, Main street; John Webster, State street; G. W. Barrows & Co., Main street.
Halifax, N. S.—C. C. Morton, 145 Hollis street.
Indianapolis, Ind.—Joseph Smith, opposite Bates House; Andrew Wylie, 15 N. Penn Ave.; J. M. Paver, cor. Market and Penn.
Lancaster, Pa.—J. M. Westhaeffer, 129 N. Queen street; John Bare's Sons, 15 N. Queen street; L. M. Flynn, 42 W. King street.
Louisville, Ky.—Charles F. Dearing, 3d and Jefferson streets; W. Scott Glore, 4th and Market streets; Caperton & Cates, 4th and Green streets; Argus News Co., 5th and Jefferson; Willian Poutch, Courier-Journal Building.
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Lynn, Mass.—S. A. Barton, Lawrence street.
Middletown, Conn.—E. R. Davis.
Manchester, N. H.—E. R. Coburn, Museum Building.
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Madison, Wis.—McConnell & Smith, Mosely & Bros., Charles L. Willis, Park & Co.
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Parkers, Pa.—McCrulhen & McComb, River avenue.
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Providence, R. I.—Rhode Island News Co., John Guinness.
Rochester, N. Y.—Williamson & Higbee, Powers Block; Jackson & Burleigh, Reynolds avenue; E. Darrow, 67 E. Main street.
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Richmond, Va.—L. L. Smith, 811 Broad street; C. F. Johnston, 918 Main street; Ellison & Yancey, 1114 Main street.
Rome, Ga.—C. W. Langworthy.
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Scranton, Pa.—Pryer & Thompson, 312 Lackawanna street.
San Francisco.—San Francisco News Co.; F. Ziegler, corner Washington and Mont streets; F. Vaugh, 602 Montgomery street; Union News Co., corner Sansome and Washington streets; J. Stewart, 34 Market street; Levin & Son, 333 Bush street; Smith & Co., 225 Kearney street; S. McArdle, Palace Hotel; Atleson & McCowsky, corner Mont. and Market streets; Bell & Co., 639 Kearney street; Billings, Harbourne & Co., 5 Montgomery street; J. K. Cooper, 740 Market street; S. A. Edgerly, 205½ Montgomery street; J. B. Colley, 31 Kearney street.
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Utica, N. Y.—Doc. Stephens, Seneca street; E. M. Lowell, 14 Columbia street; R. D. Zublin, 210 Genesee street.
Washington, D. C.—Brad H. Adams, Willard's Hotel news stand, Imperial Hotel news stand, Ebbitt House news stand, S. H. Gregory, 1107 H street.
Wheeling, W. Va.—C. H. Quimby, Market street; William Taylor, Market street.
Waterbury, Conn.—Hendricks, 59 Bank street.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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ERNEST HARVIER, Editor.

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NEW YORK, AUGUST 23, 1879.

Amusements.

HAVERLY'S THEATRE—Adele Belgarde
WALLACK'S THEATRE—Woolfert's Roost.
UNION SQUARE—Closed.
SAN FRANCISCO OPERA HOUSE—Closed.
STANDARD THEATRE—Closed.
BROADWAY THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
WINDSOR—Closed.
GRAND OPERA HOUSE—Closed.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Mulligan Grd Chowder
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Aldrich, Louis	Lingard, Wm. Horace
Anderson, Mary	Lingard, Alice Dunning (2)
Allen, W. L.	Mortimer, G. A.
Ayers, Jos. B., (scenic artist.)	Maeder, Frank (2)
Byron, Oliver Doud	McCullough, John (2)
Bothwell, John R.	Mills, Eva
Cassidy, George H.	Mitchell, Maggie (3)
Clarke, Lillian Cleves	McDonough, J. E.
Collier, E. K.	Mack, Will (2)
Collier, J. W.	McKay, Andy
Chandos, Alice	Neilson, Adelaide
Daly, Augustin (2)	Pomeroy, Louise (5)
Dobson, Frank	Pickman, Kate
Davenport, Fanny	Rochester, Ida
Eckert, T. Wilmot	Rowe, Geo. Fawcett
Fisher, George	Rogers, John R.
Frayne, Frank I.	Radcliffe, Geo. B.
Fiske, H. G. (2)	Rossner, Prof. (leader of orchestra.)
Fraser, Robert (3)	Sellers, G. Harry (2)
Geisler, F.	Stevens, Chas.
Gray, Minnie Oscar	Strickland, W. H.
Garnett, Percy	Scott, Lester F.
Griffin, Hamilton (14)	Schwab, Fred.
Griste, Chas. B. (2)	Sessions, Edith K.
Hastings, Marie C.	Taylor, Harry, (letter and telegram.)
Henderson, R.	Temple, Louise
Hodges, D. B.	Titus, Tracy
Henshew, Thos. W.	Thompson, Den
Hess, C. D.	Voque, Elsie
Hatch, Ida	Warde, Fred B.
Hallams, M.	Wilmot, A. A.
Hamilton, James	Zimmerman, Ed.
Jackson, T. J.	
Kelly, T. J. F.	

The Exact Difference.

One of the sporting papers, alluding to the present phase of dramatic journalism, says that it is difficult to see in what particulars the Dramatic News and MIRROR differ, for in so far as the casual observer is concerned, they are "two of a kind." But though the field-sports organ does not see it, there is a vast difference between the News and THE MIRROR, which it may be as well to define.

THE MIRROR is the organ of the ladies and gentlemen of the American stage, the reputable and responsible managers, and of every solid and substantial element which goes to make up the dramatic profession in this country. Its friends, supporters and patrons are such people as E. A. Sothern, J. H. Haverly, Dion Boucicault, Mary Anderson, Edwin Booth, Henry Abbey, Henry French, Fanny Davenport, Col. Sinn, W. T. Florence, Clara Morris, Joe Jefferson, Sam T. Jack, Augustin Daly, T. W. Davey, J. M. Hill, James Redpath, Mrs. Drew, John W. Norton and Tony Pastor.

The News is the organ of the tramps and vagrants who masquerade as actors simply because wise Fate ordained that they should be something else. It has for favorites such worthies as Jim Meade. "Col." Theo. Morris-Miller, Joshua Hart, Henri Laurent, McKee Rankin, J. Fubbins Wallack, Jac. Aberle, Bessie Darling, May Hart and Elsie Moore. If you find (and it is not difficult) an unsuccessful manager, an incompetent agent, a lukewarm dramatist, a bad actor or a giddy amateur, you will ascertain on inquiry that he or she don't think THE MIRROR much good, but has an abiding faith in the value of the ministrations of Harts. Of the bad amateurs essentially is this true. The small-fry actors and itinerant fly-by-nights are firmly convinced and stoutly contend, that all representative professionals are leagued together in a vast conspiracy to crush them out. They look upon all reputable managers as their sworn enemies and rivals, and regard those who succeed as doing them some personal injury. THE MIRROR has no time to waste on such a constituency as this. It speaks for the representative people of and in the profession, not its hangers-on. So illustrative of their wishes and so responsive to their wants is THE MIRROR that they accept it as their medium of communications—as naturally indeed as do English professionals patronize the Era, while the Albion Jim Meades and Josh Harts have their Sporting and Dramatic News.

Another point of difference is that while THE MIRROR recounts the news, Hart's is scandalizing, assailing and otherwise "going for" those who encounter its enmity and ill will. There are other points, which need hardly be stated in detail: THE MIRROR is not edited by a convicted libeller; it is not "on the limits;" was not started by a variety manager; has no blackmailing "dramatists" (?) on its staff of contributors; has never employed an ex-States Prison convict as dramatic critic; a newspaper tramp as reporter, or a fugitive Western manager as advertising solicitor. If our esteemed Sporting contemporary can say the same for Hart's News, we will be prepared to admit that there is no difference between the two journals.

Again the Emigrants.

The arrival of Herr Daniel Bandmann has again brought to notice the case of the twenty Thespian emigrants who are so soon to follow him. These emigrants, as we have already shown, have been recruited from the poorest and most indigent class of English players, and they come here for very little money. The design in employing them is a most mischievous one—so much so in fact that it cannot be too strongly opposed.

It can not be pretended that it is necessary for Herr Bandmann or for any actor to go to Europe in search of professional support, for there are avowedly better actors for every role here. It is ridiculous to transport utility people to play Rosencranz, Guilderstern and such roles, for instance, in Hamlet, when scores of excellent actors can be had to fill them from any of the agencies. The very attempt is an insult to American actors and actresses. The real reason of Bandmann's emigrant scheme is, of course, parsimony. It would be impossible to organize in this country a troupe at the poorhouse salaries that Bandmann is guaranteeing his people. None but the worst and most disorderly and unlettered "fakers" could be got together at such rates, and the spectacle of Bandmann invading the pretty stage of Mr. Henderson's popular Standard with a corps of native tramps would be hardly more edifying or attractive than to see him with his picked crew of imported vagrants. Another reason for Bandmann's scheme is found in the fact that he is a very bad actor himself, and hence is afraid to appear with really competent American actors. He can have nothing to fear from the English "duffers" he has imported. Under these circumstances it will be quite possible that he will, as the Nottingham Express once took occasion to say, "tower above his surroundings." But we question whether a satisfactory performance of Hamlet can be looked for from a "tragedian" whose chief claim to indulgence lies in the fact that his support is far inferior to himself. Dr. Simon Mohler Landis, an actor of much the same calibre as Bandmann, conceived the happy idea that it would be a new and popular departure to play the "melancholy Prince" without any support at all, and at the same time avoid the fate of having his histrionic lustre dimmed by the satellites about him. But our recollection is that the "imaginary" support was so far superior to the "live" performer, that the bold disciple of Esculapius was not encouraged to repeat it, and carried away many "fragrant" remembrances of the first-night.

A writer in this paper, some time ago, alluding to Bandmann, remarked that after that individual's assault on Mrs. Rousby in London, it was natural enough that he could not expect to be able to persuade American ladies and gentlemen to engage with him as support. Perhaps this is one more explanation of his emigrant scheme.

There can come to Bandmann and his vagrants nothing but disaster, if his season is managed as the "emigrant runners" propose. But disaster, under the circumstances, will be far better for the Stage than a success obtained by such false and fraudulent methods. The dramatic profession in America has surely nothing to apprehend because one bad actor goes to transporting a score of kindred bad actors, who are worse even than himself. But it has much to resent in his brazen attempt to justify this on any other grounds than those of cowardice, ignorance and parsimony, and it objects to his trying to exact tribute from the American theatre-going public—simply on the ground that he is an ass.

PERSONAL.

EYTINGE—Pearl Eytinge will be a member of the company at Booth's this year.

MERRILL—Alfa Merrill returned to New York on Monday. She will not appear on the stage before November.

PRESCOTT—New York Herald:—"Marie Prescott, a New York favorite, will again play in New York this season."

MCCULLOUGH—John McCullough is in miserable health and is looking very badly. He was at Wallack's on Monday night.

PERLEY—Josephine Perley, a very pretty and ambitious little actress, who achieved good success starring in New Eegland last season, starts out again on the 15th.

IMOGENE—Imogene, who has been living eight months in retirement, emerged at the California Theatre, San Francisco, on the 11th, playing counter to Lotta in the same part.

LISLE—Rose Lisle has a new play for this season. It is called The Circus Rider. Miss Lisle will play the chief part. The piece is a melo-drama, and contains plenty of good low comedy, and is said to be good.

HERON—Bijou Heron, who has been in the Convent de Zion, in Paris, has just left for England, after taking six prizes. She will not return to Paris, but will enter a branch of the same order in London this fall.

DAVENPORT—Mrs. E. L. Davenport does not intend to act this season except on special occasions. She is now making arrangements to establish a school of dramatic instruction, both here and in Philadelphia.

GORDON—What has become of the play, For Sybil Hawkshaw's Sake, which Archibald Carlyle Gordon wrote for Mary Anderson, but which that lady refused? Has it gone the way of Gordon's version of H. M. S. Pinafore?

HARKINS—D. H. Harkins thinks very seriously of going to play in Europe this season, and will probably leave about the 8th of September. The success of Frank Mayo seems to have had much to do with his arriving at this conclusion.

OF COURSE!—The Bandmann emigrant fraud is beginning to fall through. As THE MIRROR has already announced, Rose Leclercq does NOT come, and a utility woman named Bella Murdoch takes her place. The reason assigned fro Miss Leclercq's absence is a family one.

MINSTREL—The mammoth minstrel scheme, of which J. H. Haverly was the original, continues to spread, and now Barlow, Wilson, Primrose & West have determined, after the example of R. M. Hooley and W. L. Allen, to go and do likewise. They intend having forty performers—ten end-men, eight clog dancers and eight song-and-dance men.

CAMPBELL—Not satisfied with providing the opening attractions at four theatres (the Union Square, Holliday Street, Baltimore, Chestnut, Philadelphia, and National, Washington), Bartley Campbell has a son who is an incipient dramatist. He has writtrn a play called The Innocent Boy, and is engaged on two others. The author's age is nine years.

WILTON—Ellie Wilton's performance in The Banker's Daughter has been greatly praised by the press. Miss Wilton, who is a rarely accomplished and thoroughly sympathetic actress, will be quite an addition to the forces at the Union Square this year, and will develop, probably, into leading lady before the season is over. All of the old company, except J. B. Polk and Linda Dietz, have been re-engaged.

THE MIRROR BUILDING—Between the dramatic agency of C. R. Gardiner and our editorial room, 12 Union Square is the busiest of all the dramatic centres. Our reporter standing in the outer door only ten minutes, saw the following ladies go in: Marie Prescott, Maude Granger, Emily Baker, Nellie Cummings, Sadie Bigelow, Lizzie Ulmer, Carlotta Evelyn, Charlotta Neville and Rose Lisle.

ANDERSON—The only addition which Mary Anderson has made to her repertoire this season will be Sheridan's grand old play of Love; or, the Countess and Serf. Miss Anderson has been studying the part all Summer, and will make in it, we have reason to think, a great hit. The part fits her marvelously well, and the work will constitute her piece de resistance. By the way, she has discarded the idea of reviving La Fille de Rolande.

THE EMIGRANTS—Outlying detachments of Bandman's "go as-you-please" emigrants are beginning to arrive. The vagrants wear plaid suits, and have been already induced into such slang as "'Ow's that for 'igh!" The names are Charles Lobbett, Wilmot Eyre, Percy Lyndall, Deon S. Ontram, Edward S. Gofton, Gerald Eyre, Henry Aveling, Harry Barfoot, Denby Newton, and Philip Beck. There are also nine unnamed supers to three alleged actresses.

FRANCE—Shirley France, the actor, died at the Atlantic Station, near Boston, on the 14th, from the effects of sunstroke of two years ago. He was born in London, England, on March 30, 1839, and made his first appearance on the stage in an allegorical rendering of The Seven Ages. When very young he was brought to the city, and entered the profession as call-boy at Niblo's Garden, and afterward was employed as promptor at Burton's. At the outbreak of the Rebellion he joined the Army. He was the husband of Rachel Noah, and a very fair actor.

PROFESSIONAL DOINGS.

—Jennie Carroll sailed for Europe on Thursday.

—Kate McDowall goes with Mrs. Oates this season.

—Kate Claxton will begin her season in Williamsburg Oct. 6.

—Hooley's Minstrels appear at the Boston Theatre on the 25th.

—Stanley Felch goes with the Alice Oates troupe this season.

—C. L. Davis is rapidly filling time for the season with Alvin Joslyn.

—Josephine Fisher has been engaged with the Wallace Sisters for the season.

—Julia Jefferson has been engaged for the season at the Olympic by Hofele.

—Mary Anderson has been celebrating her twentieth birthday at Long Branch.

—Lizzie May Ulmer, the charming soubrette, has arrived in town from her yachting cruise.

—The Wilkinsons open their season with Uncle Tom's Cabin in Worcester, Mass., tonight (Thursday).

—Daisy Remington has closed her engagement in Indianapolis, and gone to her home in Decatur, Ill.

—The Grand Opera House, Syracuse, will be ready for opening on Nov. 3. It is announced elsewhere.

—Charles Wheatleigh returned to New York last week. He has been around the world since he played here last.

—Jennie Yeamans has replaced Sara Lascelles, as Buttercup, in Pinafore, at the Aquarium. Its success continues unabated.

—Florence Ellis and Edward Connell are engaged for Fra Diavolo, at the North Broad Street Theatre, Philadelphia, Sept. 1.

—On Aug. 16 the Misses Conlon gave a grand concert at the United States Hotel, Saratoga Springs, which was well attended.

—The Harkins-Fiske litigation over their partnership at the Fifth Avenue, has come to an end, with a decision in favor of Fiske.

—Advices from our correspondents throughout the country indicate that the season will open late, but that it promises well.

—Eugenia Paul, late of the Rice Evangeline troupe, will play Meenie in Rip Van Winkle with Joseph Jefferson during his next season.

—Nellie Allen will play Dame Barbara, and J. B. Roberts will play Hertzog in the revival of The Black Crook at the Walnut, Philadelphia.

—Augustin Daly has had fifteen applications for each and every available position in his stock company, and they still continue to pour in.

—Mr. and Mrs. Ben Cotton, with their prodigy, Little Idalene, have played a very successful engagement at the Coliseum, Rocky Point, R. I.

—The Olympic Theatre opens under Hofele's management on Sept. 8, with Jennie Yeamans in her play of Mit, supported by J. W. Summers.

—E. F. Thorne, J. C. McCullow, and W. H. Power—three excellent leading men—will be with the Charlotte Thompson-Mrs. Bowers combination this season.

—Attention is directed to J. H. Haverly's bulletin of attractions, which are advertised in another column. They speak for themselves—and for him.

—According to the Mercury Haverly's Church Choir Pinafore company (genuine) intend rejuvenating La Dame Blanche. The Mercury is in a position to know.

—Emma Abbott and her opera company will follow Jos. Murphy at the Grand Opera House, producing there, for the first time in New York, Masse's Paul and Virginia.

—There is no truth whatever in the report that P. J. Meade's Poker Choir Pinafore troupe opens its season at Jac Aberle's reformed Tivoli. They begin in Wilmington, Del.

—The stockholders of the Taylor Opera House, Trenton, N. J., after having sunk $100,000 in establishing it, are now happy in the belief that the day of dividends has come to stay.

—Minnie Palmer has been engaged to play in My Partner at the Union Square. It is the role of a very young girl. The two other ladies engaged are Maude Granger and Josephine Laurens.

—Annie Ward Tiffany and company played East Lynne three nights of last week, in New England towns, to profits of over $400—which is doing very well, considering the Summer calm.

—Maude Grubb, who has been studying under Mrs. E. L. Davenport, will be a member of Mr. Boucicault's company at Booth's, and will play in the opening piece. She takes the most euphonious name of Maude Stewart.

—F. Paul has been succeeded by Harry Payne as general advertiser of Haverly's Theatre. Mr. Payne has the reputation of being a pushing, energetic and capable advertiser, and his friends wish him success.

—John McCullough's company for the season includes Fred Warde, Emma Stockman, Kate Forsyth, Augusta Foster, John A. Lane, John P. Sutton, Charles Plunkett, H. C. Barton, Frank Lane, Harry Langdon, and C. W. Vance. Season opens in Hamilton, Ontario.

FALL OPENINGS.

Adele Belgarde at Haverly's.

From the Georgia Minstrels to As You Like It is a very marked change. That it was a not altogther unwelcome one was evidenced by the excellent audience which gathered in Haverly's on Monday to witness the first appearance of Miss Adele Belgarde in the role of Rosalind—a role in which dozens of capable actresses have failed, and not a few bad ones have conspicuously succeeded.

ADELE BELGARDE.

Miss Belgarde is a young actress—just eighteen. She has a pretty face, a trim figure, and a soft, willowy voice. Her cast of features is a good one for a player, and her expression, though seldom varied, is sweet. Her deportment is that of a lady. Her movements betoken intelligence. Her first appearance on the scene impresses one favorably. She is a person of acutely sensitive temperament, naturally pleasing, easy, graceful, but not blessed with a superabundance of rude physical strength. Miss Belgarde, preparatory to her first appearance, studied under the direction of Emilie Leicester. Her debut was made in the city of Newark, N. J. last Spring, as Julia in The Hunchback, and before she came to Haverly's her professional career was comprised within twenty-nine performances. She is not an amateur.

AS YOU LIKE IT.

The selection of Rosalind in As You Like It for her first appearance was a happy one for Miss Belgarde. The beauties of Shakespeare's daintiest and most womanly creation are strewn with the hand of a prodigal through the pages of the drama, and, however skilled may be an actress' performance, new charms remain to be wrought and new excellencies to be discovered by each succedent exponent. The perfect Rosalind has never been found, and never will be. But scores of women who bring to bear their talents on such a character, can all please mightily, albeit their ideas and methods may be utterly different, not to say convex and contradictory. The most recent Rosalind seen in New York was Miss Ada Cavendish, whose impersonation glistened in spots, but offended far more extendedly. Of the two performances Miss Belgarde's is the better.

SOME OF HER EXCELLENCIES.

The prerequisites to dramatic success are inherent talent, mental alacrity, ambition, and personal prepossessiveness. Miss Belgarde possesses, in varying quantities, all of these. She has the power to realize an idea, and the sense to formulate it. Her conception of this role is consistent, logical, and coherent. It is not blurred by ill-taste. It does not seem to be founded on the reading of books, but is rather self-thought. It is intelligently sustained throughout, and suffused with fine feeling. The effort is a sincere and conscientious one. There could be no improvement in the depiction of the woman's innate modesty and sense of refinement, and very little in her love for Orlando. Unlike Miss Cavendish's Rosalind, it is not boydenish. It is chaste; it is tender; it is pre-eminently poetic.

FAULTS IN ACTING.

Miss Belgarde's faults are those of the beginner. What her acting most lacks is form and color. It is too subdued. Woman's love, in its full development, is at once the tenderest and the most powerful of emotions. Animate passions do not smoulder, they burn. Miss Belgarde should not repress Rosalind's love for Orlando, but simulate it. The lady's voice, though sweet, is weak. She mismanages it. To overcome it she aspires to use tragic tones, which is a mistake, as it further displays this weakness. Her enunciation becomes affected and strained, till, in striving for power, she sacrifices its sweetness. Miss Belgarde's manipulation (so to speak) of her eyes is inartistic and unnatural. They are pretty, and when raised light up her face remarkably. But the mannerism she has acquired of keeping them "fixed" at regular intervals, when coupled with the unresponsive timbre of her voice, creates an effect which is as ungraceful in a woman as it would be ludicrous in a man. Another matter she should attend to is this: Her face being naturally oval should not be surrounded with much hair. Blonde hair ill becomes her; black would suit her better on the stage. Her comedy playing is not yet spontaneous, nor is it spirited. She is at times listless and always more or less uneuphatic. Study can right all these blemishes.

THE SUPPORT.

The support was excellent. W. E. Sheridan, in the noble character of Jacques, was fine, and Gustavus Levick made an earnest, fervid, manly Orlando, Ben Maginley a quaint clown, T. E. Morris a conventional Adam, and Emma Skerrett a satisfactory Audrey. John Swinburn, John McDonald (who took J. R. Grismer's place), John Mathews and G. W. Reed played other parts. The only poor performance was Helen Tracy's Celia. She over-dressed the part, diverted attention from Miss Belgarde, wore contrary to immemorial custom, the same color of hair, and on Tuesday night, in the most unprofessional manner, "covered" the star at the close of Act I, so thoroughly as to almost ruin the scene.

RESUME.

Miss Belgarde's first New York appearance has been a successful one, and she is to be congratulated upon it. We incline to think that when she shall have discarded the idea she had in starting, of playing male roles, and shall have profited by study and broader experience, she will develop into an excellent actress. She has at least gone the right way about it, and in affording Miss Belgarde an opportunity to appear here, Mr. Haverly has made this public familiar with a young lady of refinement, prettiness, intelligence, and artistic fervor, which should make her a very desirable acquisition to the stage. On to-morrow night (Friday) Miss Belgarde will appear as Parthenia in Maria Lovell's beautiful, sentimental play of Ingomar the Barbarian, which should suit her admirably, though it has found but one congenial exponent of late years—Mary Anderson, to wit.

John T. Raymond at Wallack's.

If the faults of bad dramatists could be adjusted by legal means, three actions for damages would be against George Fawcett Rowe on account of Woolfert's Roost, produced at Wallack's on Monday night. The first would lie from John T. Raymond, the second from Manager Theodore Moss, and the third from the theatre-going public of New York. A large audience, including many celebrities, witnessed the representation on Monday night, and applauded Raymond at all possible points.

John T. Raymond is an actor to witness whose prosperity every one would be glad. The most thoroughly American actor on our stage, he is at the same time a comedian so quaint that he impresses every part he plays with a peculiar individuality. Still Raymond has never been successful as a star—outside of his lucky hit as Col. Sellers. His performance of Herr Weigel in My Son last season, though far better than Mr. Gilbert's, did not hit the popular taste anywhere, and we anticipate a somewhat similar fate for Woolfert's Roost. For this we are sincerely sorry, for Col. Sellers is utterly worn-out, and Raymond really needs a new play with some pretense to merit.

The fault of the failure is to be placed wholly at the door of George Fawcett Rowe, who has taken one of Washington Irving's charming legends and put it into a most incoherent jumble. The play is pointless. It is devoid of plot, of incidents, and of characters. The dialogue, where not absolutely puerile or obscene, is listless and interminable, and the climaxes are all bungled atrociously. No attempt is made at dramatic sequence, and the anachronisms are bald throughout. Reference is made to "the dark horse," although the scene is supposed to be laid in 1812, and the expression only came into use a few years ago. However, it is not the bad dialogue, the absence of plot, the incontinuity of the incidents, or the general debility of handling that most impresses the spectator of Woolfert's Roost. It is the downright obscenity which characterizes so much of the piece. Suggestiveness is said to be the tribute which wit pays to nastiness. But suggestiveness may be carried too far, and it was in Woolfert's Roost on the first night. It may be that writing under stress and pressure of certain proceedings, which it is not needful here to recite, Mr. Rowe so far forgot his duty to the public as to incorporate in a play expressions which would be stricken out of any legal testimony. But lapses of this kind, when carried to the verge of indecency, do not comport very well with so piquant, pure and mellow a tale of rustic village life as the immortal Irving has described in his delightful romance of Sleepy Hollow.

Coarseness is very far removed from fun. Mr. Rowe is doubtless quite correct, from a physiological point of view, when he says that Heaven and another element make progeny, but we object to hearing it on the stage for no poorer reason perhaps than that it is uncalled for and provokes a line of inquiry which we credit Mr. Rowe with a delicate desire not to pursue—for Mr. Wallack's patrons, at least.

The weakness of Woolfert's Roost lies chiefly in the following: First, it is devoid of action. Second, it is encumbered with such threadbare and conventional expedients as a long-lost sailor coming home in disguise. Third, it is without any local color; and Fourth, it is miserably constructed. A few of the glaring absurdities may be pointed out. Each man or woman in the piece falls in love with from two to six persons, in utter defiance of probability, and in the end marries whoever least reciprocates the feeling. A "Virginia reel" is danced in the village on the Hudson in 1812. Ichabod Crane, the chief character, finds a night so bitterly cold that he can not make love out of doors, but the lady who reproves him wears a simple bodice, has her arms uncovered and is thoroughly unprotected. A boy overhears a conversation in the second act and is supposed to repeat it, but is dropped from the dramatis personæ thereafter. A coroner holds inquests before people die, and combines in himself all the powers of a municipality, including sentence without trial and such like absurdities. The piece has some funny lines (mostly Raymond's, no doubt; and many very stupid ones. It possesses two fair parts Ichabod Crane and Katrina—but no suitable role for a star. It is wearisome and uninteresting, the advantages the theme of being altogether wasted and thrown away.

Raymond's performance of Ichabod redeemed, by its quaintness and originality, many dry scenes, and is a work of great merit. But the part is a ridiculous one. Kate Forsyth surprised every one in the earlier acts by a remarkable performance for so young a beginner, but she deteriorated badly in the last act. The lady is pretty. Frank Hardenberg had a poor part, which he played well, and J. W. Shannon, Courtney Barnes, Mme. Ponisi, and E. M. Holland had equally poor ones. The gentleman who played Dolf gave some Pinafore reminiscences of a humorous turn. Connie Thompson was poor as the mulatto girl, and Josie Myers was altogether too prominent for one playing so small a part as hers. The piece is beautifully mounted with rich scenery. Those who are familiar with Rowe's previous enormities (the New York public has reason to be): The Hero of the Hour, Fifth Avenue, Leatherstock, New York and London, etc., can not be surprised at Woolfert's Roost; but it is, at all events, unfortunate that so good an actor as Raymond should be compelled to pay so severe a penalty in his quest of a new play. Woolfert's Roost will continue until further notice.

Two more houses open on Monday night. At the Grand Opera House, Poole & Donnelly inaugurate their third season with Jos. Murphy in Fred Marsden's Kerry Gow. The cast will be as follows: Dan O'Hara, the Kerry blacksmith, Joseph Murphy; Major Gruff, H. Rees Davis; Patrick Drew, A. A. Armstrong; Raymond Drew, Will Sands; Capt. Sydney, Walter Bronson; Valentine Hay, J. W. Murray; Mr. O'Drive, Luke Martin; Dennis Doyle, John S. Murphy; Sergeant Bull, F. J. Traynor; Norah Drew, Emmie Wilmot; Alice Doyle, Charline Wiedman, and Boy, Belle Dickson.

On the same evening Marion Darcy will come forward at the Park in a play, "the name of which is" A Living Statue. Miss Darcy will appear as the heroine, Noemi Keller, Joseph Wheelock as the Count Paul of Santa Rosa, Henry Dalton as Lucien David, T. J. Hind as the Marquis Tourbulu, B. T. Ringgold as Pelagio Andriani, L. F. Rand as Father Anselmo, W. A. Whitecar as Mr. Silvestar, W. G. Reynier as Mr. Victor, Stella Congdon as Erminie, Meroe Charles as Prassed, Eva Garrick as Susanne, Josie Wilmore as Eugenie, and Eleanor Reed as Lucy. The play is an emotional one in five acts.

Opening.

Maggie Mitchell begins her season at Columbus, O., on the 25th; Fanny Davenport at Detroit, Sept. 8; John McCullough at Hamilton, Sept. 1; Jane Coombs at Buffalo, Aug. 28; Frank Chanfrau at New Bedford, Mass., Aug. 30; Jos. Jefferson at Cumberland, Md., Sept. 1; Mary Anderson at Utica, Sept. 8; Clara Morris at the new Brooklyn Theatre in October; Emma Abbott at the Grand Opera House, Sept. 8; Aldrich and Parsloe at the Union Square, Sept. 15; Louise Pomeroy at the Walnut, Philadelphia, this week; Lillie Wilkinson at Worcester, Mass., to-night (Thursday); the Colville troupe at Haverly's on the 25th; John T. Raymond and Adele Belgarde in New York this week; Adelaide Neilson at Sinn's, Brooklyn, Oct. 20; Joseph Murphy at the Grand Opera House on the 25th; Annie Pixley at the Walnut, Philadelphia, on the same date; Neil Burgess at the Grand Opera House, Cincinnati, on the same; Rice's Evangeline troupe at Racine, Wis., on the 25th; Alice Oates at the Arch, Philadelphia, on Sept. 1; Katie Putnam in Lexington, Ky., Aug. 25; the Wallace Sisters at Lancaster, Pa., 29th; Buffalo Bill at Davenport, Ia., Sept. 1; The Tourists at Pittsburg, Sept. 8; John A. Stevens at the National, Philadelphia, Sept. 6; J. K. Emmet at DeBar's, St. Louis, Sept. 8; W. J. Florence at Grand Opera House, Sept. 28; Den Thompson at McVicker's, Chicago, Sept. 1; Fay Templeton at Rome, Ga., Sept. 22; Adah Richmond, Paterson, N. J., Sept. 11; the Berger Family at Decatur, Ill., Sept. 3.

TIFFANY—Annie Ward gave a picnic at Lake Compounce, Conn., on the 12th, to the Frayne-Tiffany folks. Boating, fishing and shooting were indulged in. At the trigger Miss Tiffany displayed both nerve and skill.

—Maurice Grau opens the Fifth Avenue with Aimee for eight farewell performances. She will present a different opera every night. Her engagement will close with a mammoth benefit. The house will then be closed for two nights. Paola Marie follows.

—Tony Pastor sent this dispatch to his brother Frank from San Francisco:—"Finished here. All expenses paid and fares to Denver—two thousand five hundred dollars. Sent by express to-day seventeen thousand, dollars cleared in four weeks here. —TONY PASTOR."

—The dresses worn by Adele Belgarde, at Haverly's, were designed by Mme. Smith of 117 W. 28th street. The fact that they all are very pretty, and that Mme. Smith directs attention to them in another column, leads us to make this announcement. Miss Belgarde's dresses in The Hunchback are about the prettiest yet seen here.

—Pinafore will be done at the Madison Square Garden on Monday night by some members of the Fifth Avenue company, which closed its season at Niagara Falls on the 12th. A practical ship deck will be constructed over the present platform and the production made thoroughly realistic on the style of the Providence lake and the Cincinnati Zoological Garden.

—The opening of the Madison Square has been postponed from the 15th of October, one month—to the 15th of November. Work is now progressing night and day. There is a probability that Mackaye's company will play on the road before it comes to New York, which is, at all events, better than playing on the road altogether, as some of the members have formerly done.

A Corelli Grievance.

Mlle. Dora Czillag, professionally known as Blanche Corelli, called at THE MIRROR office one day last week to say that she had been maligned.

We received the announcement rather incredulously, till Mlle. Czillag submitted in evidence a copy of THE MIRROR of June 14, containing an article headed: "Fair Play for Alice Oates." Mlle. Czillag seemed greatly displeased—and said so. It was not necessary to assure the irate prima-donna that one of our chief reasons for publishing THE MIRROR was to retain her good opinion, and that no considerations of duty, business or propriety could ever swerve us from a course long since marked out—to publish a newspaper devoted exclusively to her interests and those of Henri Laurent. That Mlle. Czillag did not feel ssured of this a will be seen from the subjoined account of the interview which followed:

Miss Corelli—You say here [pointing to THE MIRROR] that I "graduated from the variety stage." It is not true. I did play at three or four variety houses, but it was because a necessity compelled me to—the support of a husband. Mr. Stetson paid me $100 for a week. I can bring you my diplomas from abroad—my musical diplomas, showing where I graduated.

Miss Corelli at this point laughed derisively at the idea of her being a variety performer, and THE MIRROR man was not wooed to conviction by the prospect of seeing the musical diplomas.

Miss Corelli—What you say here is shameful, shameful. I and Mr. Laurent, indeed! What am I to him, or what is he to me?

THE MIRROR man felt grateful that he was not expected to answer.

"My success," said Miss Corelli, "has been everywhere great. I am known everywhere. Ask Mr. Wall; ask Mr. Gardiner—they know my standing. 'Variety methods,' indeed! Why, sir, it is shameful."

When the lady's indignation had subsided a little, she was requested to point out in what particular she had been misrepresented. If any injustice had been done, THE MIRROR would correct it. If no injustice had been done, we declined to make any retractions.

To this the lady said that Alice Oates had entered into a conspiracy to ruin her, and that THE MIRROR was "her paper."

As it is a well-known fact that the sprightly Alice Oates writes all the editorials, and compiles most of the news in this paper, we were not at all disconcerted.

"You say that a certain editor received $300 to suppress the facts about my relations with Mr. Laurent. What was there to suppress? Who was the editor? Ah, I know. You mean the Dramatic News. Mr. Laurent did not pay Byrne $300."

"Did he pay him anything?"

"Yes."

"How much?"

"$100."

"What for?"

No answer.

"How do you know it?"

"I saw him pay it."

"Are you sure that he did not pay $200 besides?"

"Yes; Mr. Laurent would have told me if he had paid more. I saw him pay the $100."

"What was it for?"

"We each had a picture in the paper. Mr. Laurent paid for his own and mine."

"How did he come to pay for yours?"

"He owed me back salary."

"Then the $50 was paid out of that?"

"Yes."

"Did he owe back salaries to others of the company at the time?"

"Yes."

"Could he not pay them?"

"No; he had no money."

"Then I am to understand that he did not have enough to pay his company their salaries, but he had $100 to pay the Dramatic News for two pictures?"

(The attention of the Fifth Avenue Pinafore company is respectfully directed to the above.)

"Before coming here I saw Mr. Byrne. He said: 'The Dramatic News will always stand by you.'"

"Indeed!"

"Yes, sir. He is a good friend of mine. Your article is shameful. I have been advised to see a lawyer."

"Yes? What for."

"To bring a suit against you."

We bore this announcement with considerable composure, and we were about recommending Messrs. Howe & Hummel of 89 Centre street, who have already instituted five suits against THE MIRROR, when Miss Corelli arose to leave.

"Will you be here to-morrow?" the lady asked.

"Yes, all day. When will you call?"

"At 2 o'clock. I will bring Mr. Laurent and my diplomas."

We have not seen Miss Corelli since.

The facts she furnished will make interesting reading for the members of the Pinafore troupe which Laurent left stranded in Canada, and whose pecuniary distresses $100 would have done much to alleviate.

When Miss Corelli again favors THE MIRROR office with a call, we wish she would explain the following:

1. Why Henri Laurent paid $100 for two fifteen-dollar pictures in the Dramatic News.

2. Why the truth about her part in the Oates case has never appeared in the columns of that journal?

3. Why Mr. Laurent's side of his break-up in Canada was published there, and the company's side (the true one) was not.

4. Why an overt attack on Mrs. Oates followed sometime after Mr. Laurent's generous $100 payment.

5. Who advised Blanche Corelli to go to law with THE MIRROR; and

6. Why neither she nor Laurent called at this office at the time appointed, or at any time thereafter, to "correct" the alleged misstatements published about them in THE MIRROR.

A Misleading Chronicle.

The San Francisco Chronicle, the very enterprising newspaper published by the brothers De Young, is giving each week a number of what purports to be "sketches" of leading American actors and actresses. They do not possess the merit of accurracy, and are otherwise objectionable from the fact that they deal more with the private affairs of professionals than with their public performances. A late number of the Chronicle contained the following "sketch" of Mr. Boucicault's new leading lady, Miss Marie Prescott:

"Marie Prescott of the California Theatre is a native of Paris, Kentucky, and is nearly 26 years of age. She is a Mrs. Birk and the mother of two interesting boys, the oldest not quite eight years old. Her married life was an unhappy one, and she was forced to take the position of music teacher in her native city in order to gain a livelihood for her mother and children. She separated from Mr. Birk about five years ago, and became governess in the family of a prominent Southern gentleman. After one year of teaching she adopted the stage as her profession, and made her first appearance in Cincinnati. She met with some success, and from Cincinnati went to the Brooklyn Theatre, where she played for some time, doing some hard work, which eminently fitted her for the position she next accepted—that of leading lady with John McCullough at the Grand Opera House, New York—the following season. She came to the California Theatre a year ago, opening as Filina in Maggie Mitchell's play of Mignon. She afterward took the position of leading lady, but she proved herself not heavy enough to sustain it, which was the occasion of Miss Jeffreys-Lewis' engagement to support Boucicault, Barrett and Wallack. Miss Prescott has lately signed a contract with Mr. Boucicault to fill the position of leading lady at Booth's Theatre, New York, at a salary of $125 per week. In appearance she is tall, with rather an angular figure; her face is an animated one, with large features, expressive of merriment and fun; she has dark blue eyes, made prominent by long, light lashes. She has a heavy growth of dark-red hair, and does not possess the Parisian art of dressing on the street, although on the stage her wardrobe is very elegant. In Fatinitza Miss Prescott proved her musical talent; she has a mezzo-soprano voice, but sang the part of the Princess Lydia, which is written for a high soprano. The lady has made some money in stock speculations. She has been on the stage so short a time that little of her histrionic career is interesting, but considering her short experience, she has improved her time. Aside from her profession she devotes a great deal of her time in the investigation of Spiritualism."

The faults of this sketch are the following: Miss Prescott is not a Mrs. Birk, is not 26 years of age, has not two children, never was a governess, never "taught for a year," was never forced to contribute to the support of her mother, or of Mrs. John Birk's two children, and never having been married to, was never separated from that gentleman. She never played at the Brooklyn Theatre, as that edifice was burnt to the ground Dec. 5, 1876, and the lady made her first appearance on the stage at the Grand Opera House, Cincinnati, in March, 1877. Mr. McCullough never played a "season" at the Grand Opera House; his last engagement there was for two weeks, in 1878, and Kate Rogers was his leading lady. Mignon is not Maggie Mitchell's play, but James Runnion's dramatization of Auber's opera. Miss Prescott is not a Spiritualist, though, as the Chronicle hints, she may have been too spirituelle to undertake the heavy roles in support of Mr. Boucicault, or in the airy comedies of the Awful Dad order, which Lester Wallack played in San Francisco. However, Jeffreys-Lewis' well-known robustiousness and massiveness of dramatic style, coupled with her powerful voice and stalwart physical presence, amply fit her as a substitute for the ingenuous Paris (Ky.) governess. The Chronicle should be more accurate in its biographies, or some one will begin to call them "Off the Track," instead of "Off the Stage."

MONTEJO—Ella Montejo has made a decided success, and established herself as quite a favorite ar the Madison Square Garden. Her voice is a fresh, pure soprano of sympathetic quality, clear and resonant, particularly in the notes above the staff, and she sings with great expression. She has a good method, and shows the conscientious artist throughout. In addition, she possess personal charms of a marked order, which place her at once enrapport with the refined and cultivated portion of the audience. Tracy Titus signed on Tuesday a contract for her to create the role of Columbia in Signor Operti's new opera of U. S. Buttons, which opens at the Boston Museum Sept. 15.

—Herrmann begins his season on the 25th

MUSINGS OF THE GAS-MAN.

Now begins the periodical feast of that species of theatrical shark known as the ticket speculator.

His voice will be raised in the theatre lobbies loud above the trampling of incoming feet and the melodious cry of the opera-glass boy.

Hundreds of gallant Adolphuses will invite their fair Angelinas to the theatre without taking the precaution of engaging their seats in advance, only to find posted in front of the box-office the disappointing legend—"Standing Room Only."

Hardly have the eyes of the crestfallen swain rested upon this deathblow to the evening's amusement, than his attention is called to an important-looking individual close beside him, who wears with evident negligence a greasy coat, napless silk hat, green necktie and dazzling paste stud—who states that he has the best seats in the house at his disposal.

"How much?" eagerly inquires Adolphus.

"Two-dollars-and-a-half each," replies the imperturbable dealer in orchestra chairs.

Adolphus will not disappoint the sweet creature beside him by refusing to pay two dollars more than he rightfully should—two dollars that he perhaps has set aside for ice-cream and chocolate at Maillard's;—so he pockets his indignation, hands the indifferent speculator five dollars, and enters the theatre.

This is the experience of many.

The rotten practice is not alone winked at by the managers—in nine cases out of ten they share in the profits.

Legitimate depots for the sale of tickets such as these, in the Fifth Avenue Hotel and the Astor House, are all very well in their way. It is often a great convenience to the purchaser to secure seats in these places, and for this he expects and is willing to pay the amount charged above the regular rates.

But buying seats at exorbitant prices from a speculator in the very entrance of the theatre, when you are told at the box-office that there are none in the house, is galling, to say the least.

In London, where the theatres are old-fashioned, and where the interior comforts are exceeding limited, I have never been the witness of any imposition of this kind.

If there's a seat in the house, no matter how great a run to see the play, you can always get it at the box-office.

An Englishman would not quietly submit to extortion.

The remedy for this existing fraud in New York lies entirely with the public.

If people would withdraw their support from the places that openly connive at and protect this imposition, the evil would soon of necessity be abated, and die a natural death.

I hope Boucicault, Daly, Mackaye, and Strakosch will, in inaugurating their new ventures, do something toward excluding the ticket speculators from their theatres.

The public would fully appreciate the innovation, and the remaining houses would soon find it profitable to follow their example.

Half-way measures won't do. The wholesale expulsion of these harpies is the only way out of the difficulty. This is the only safe step to take.

This looks very well theoretically—on paper; but I suppose the ticket-speculating nuisance will have its day, and then a reaction will come that will bring with it a certain cure for the evil. THE GAS-MAN.

—The company engaged at Booth's is now finally completed. It is as follows: Jno. Clayton, John Brougham, Dominick Murray, Geo. Clarke, Harry Edwards, A. D. Billings, Mr. DeVere, Mr. Cahill, W. Herbert, E. L. Walton, Marie Prescott, Rose Coghlan, Ada Gilman, Nellie Mortimer, Ella Stockton, Lizzie Kelsey, Pearl Eytinge, Clara Clary, Agnes Elliott, Miss Barncoat, Maude Stuart, Ada Lovell, and Cecile Rush.

—Tony Pastor's traveling company closed its engagement at the Bush Street Theatre, San Francisco, and appeared last night (Wednesday) at Denver, Col.; Council Bluffs, Ia., 26th; St. Joseph, Mo., 27th, and St. Louis for the week commencing on Monday, Sept. 1.

—Our Daughters opens the season of the Criterion Company at Haverly's, Sept. 15. The company, except F. F. Mackay and Louise Sylvester, will be mostly new.

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With the opening of the season BLOOMS' establishment puts on a new activity. The Summer has been spent in making selections from the European markets. The finest European goods are a specialty at BLOOMS'. It would be impossible to give a minute description, as the designs are entirely new and have never been in the American market before. They have also on hand an infinite variety of goods of domestic make, including a complete line of their celebrated silk tights in all colors and combinations, either in fine or heavy grade.

DRAMATIC DIRECTORY.

We continue this week the publication of a Dramatic Directory, intended to serve as a guide, by which the whereabouts and addresses of Managers, Agents and Performers may be found. It will be added to and amplified until it is complete, and where changes suggest themselves as desirable they will be made. There is no charge for the insertion of names or for the changing of addresses. Names displayed in full-face type, one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notice should be sent immediately of any change of residence. Amateurs are not admitted into this list, which is intended only as a reliable record for the profit and convenience of professional people.

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ACT 3d.—ANTE-ROOM CONNECTING WITH LUNATIC ASYLUM.

SYNOPSIS:

ACT I.

Grace revelling in new found dreams of love; sudden interruption; was it an apparition; a warning of perdition; only a tramp asking for a position; change o'er the spirit of her dreams; Bob's night shirt too long; lover's reconciliation; Grace a spinning top; why not? oh! there's Meg; she saw it; song, Meg, "Seeing is believing;" but you won't tell; trust a woman to keep a secret; "Trust her not, she's fooling thee;" bond of friendship cemented; "Love's Troubles" commenced; "We fight it out on this line if it takes all Summer;" grand trio, "In Union there's Strength;" let Gracie prepare for the strife; "Farewell my Life;" Aunt Dorothy on the scene; them chickens are raisin' Cain in the garden an' a picket's clean gone off that fence what has been built nigh on to four year; ah, ha! what do I see; conspiracy; I kin git away with that matter better on a full stomach, gimme them 'ar slapjacks; "I come to give you warning;" you kin jist git out; I treat of things that are dark and ways that are mysterious; then treat Bob, the negro coachman; consarn the pesky luck; Meg, show him out; hold on, little gal, s'pose I step on you; where ye was; this Broom shall level all ranks and lay the shepherd's crook beside the sceptre; I see de force ob your argument; hold on, hold on; I am O. P. H.; honesty is the best policy; honesty is played out and now we play policy; what is worth doing at all is worth doing well; I'm Sint, the Irish driver; I'm Sint; sich farnal works will give me another attack of that infernal neuralgia; the runaway horse; Meg sees the point; the pink blush of the morning; Dr. Reynolds and the French woman; French song; the horse, whip and the shot gun; to be or not to be, that's the question; Bob and his feather scheme; hearts are trumps; Dr. Reynolds in trouble; confusion worse confounded; end of act.

ACT II.

"When other Days and other Scenes;" Aunt Dorothy to the front; grand transformation; Meg gets uneasy, but indulges in a song-and-dance; Adolph meek but resolute; "We'll never give up the Hope;" Dr. Reynolds' persuader at fault; "He would be loved;" does F. A. K. E. mean a doctor; law sakes how curious; "Come where the boy lays fanning;" now or never; accept this proposition or take the consequences; revenge is sweet but money is sweeter; strange what a difference there should be 'twixt tweedledum and tweedledee; Adolph the opposite; not that he loves money less, but loves Gracie more; expose; Mad. Blanquet from Paris; a milliner; a deserted wife; where is the vile schemer; "he keeps twenty-two houses zat he don't keep;" "We may be crazy yet;" he did shine around Nancy Jones; the doctor in a dilemma; appearances often deceiving; Bob in a new sphere; "I can dance, I can sing," and I can keep it along; this is great; "There is a tide in the affairs; aerial flight of Aunt Dorothy's cat; hot pursuit; "sit down;" sit down quick; I come to give you warning; the mysterious closet; women rule the roost in this little grocery; general astonishment and confusion; crash; "who ever seen such goin's on; end of act.

ACT III.

Soft on tip toe stealing; this thing must be settled to day; I am with you to the death; don't talk about death, this scheme is for the living; we have lived and loved together; the hypocrite must be exposed; oh, bother about the money; no, bother with the money; she's worth 100,000 times more with it; gold is a woman's only theme; gold is a womon's only dream; unexpected visitor; unwelcome interruption; are you the doctor's boy; you bet; then tell me if—I tells no tales out of school, I dont; when can I see the doctor; when Johnny comes marching home; the maniac; the two maniacs; the three maniacs; maniac, thy name is legion; wherefore art thou Romeo; if I do, I do, but if I do, blow me; Aunt Dorothy, how high can you jump? you git out or I'll set the dogs on to you; things are coming to a climax; hurrah for our side; the shot gun policy again in vogue; coercion won't do; Adolph to the rescue; Meg, now's your time; GRAND FINALE.

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